

THE CANADIAN
modern language
REVIEW



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Journal of the Modern Language Association

Edited by Dr. Constance E. Hurren

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Where simple strength and Norman line unite
In grace and power.
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And living voices echo now where past
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And on the proud grey shoulders of the College
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Betty Bealey

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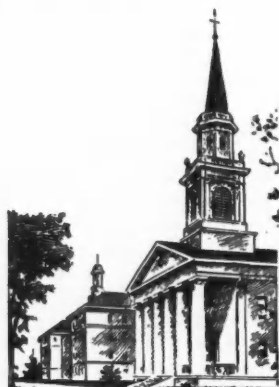
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THE LANGUAGE CURTAIN

By William R. Parker

Executive Secretary, Modern Language Association of America

An address delivered at the commencement exercises for the Summer Language Schools at Middlebury (Vt.) College, August 11, 1953. On this occasion Professor Parker was awarded an honorary D.Litt. degree by the college.

As this audience well knows, two of the most familiar charges brought against the study of foreign languages in America are that they are superfluous for most people and are too quickly forgotten. Passing over the contradiction implicit in this criticism, let me point out that both charges—superfluity and forgettability—are also brought against commencement speeches. You must forgive me if, in the circumstances, I try to prove them both false.

Let me state at once my theme and my deep personal conviction: that, by not lifting the Language Curtain which she has lowered on her shores since the time of World War I, America persists in imperiling her international commitments and weakening her influence as a promoter of world peace and understanding. By indulging our linguistic and cultural isolationism long after we have abandoned political isolationism, we seem to others a nation of good intentions paving the road to an atomic hell. I am using the phrase "Language Curtain" deliberately to invite comparison with another, more familiar and more metallic screen. Is it pure coincidence, one of the forgivable synchronisms, that the rise of the Soviet Union and the decline of foreign language study in this country began precisely the same moment in history and have continued to do global damage together? This sounds like a charge of "guilt by association" against those responsible for the decline of foreign languages, but I reject the inference. It would be more accurate to call it guilt by dissociation, or going to another, equally unfortunate, extreme. There have been too many Americans whose smug answer to the problems of a shrinking, suspicion-ridden world has been "Let 'em learn English!"

I speak of two great facts of our time, their relations to each other and to the desire of men everywhere for peace. The first great fact is the presence in our world of an unfriendly political force, both aggressive and withdrawing, both propagandistic and isolationist, which we have come to think of as lurking behind an "iron curtain"—iron because it is relentlessness and militaristic; a curtain because it conceals truth, discourages close inspection, bars casual intercourse. We Americans blame the Iron Curtain for the tense, uneasy times we have inherited—blame it as the greatest barrier to international understanding and good will. And so it is.

But we Americans are not altogether blameless; and this is my theme. What is a language curtain but an ironic barrier to the good will that depends upon direct understanding? In the very period that saw Russia emerge as a threat to world peace, American educators, with the tacit consent of the American people, began lowering here a Language Curtain that has inhibited our knowing the minds and hearts of either our enemies or our friends. Only when men

can talk together can they get together, and Americans acknowledge the essential truth of this whenever they speak, thinking only about other Americans, of "talking the other fellow's language." But after a long period of pretty much ignoring all other fellows beyond our borders, we now say: "Look, I've decided to be a neighbour, and a generous one, too; so please say 'thank you' in English, and let's get to know each other better, in English." The irony of this approach cut deep when translated into any language. No question about it, a great many foreigners understand English; but what they cannot understand is our monolingual discourtesy, our cultural arrogance, our evident ignorance of the fact that ethnic symbols and sympathies and aspirations defy translation and must be directly apprehended by sufficient knowledge of a foreign tongue.

Twice during the past century our educational attitudes toward the study of modern foreign languages have changed radically. From the beginnings of American education until (roughly) the year 1885, we borrowed from England the concept of a classical curriculum, designed to produce gentlemen, if not professional men. But in the 30-year period from 1885 to 1915, a combination of forces, including the popularity of the elective system and a steady rise in the school and college population, brought about a decline in the study of dead languages and a very striking increase in the study of living ones. By 1915, more than 40 per cent of the total high-school population were studying modern languages. A few years ago it was not quite 14 per cent. Today, the statisticians tell us, fewer than nine per cent of all the young people in all our schools and colleges are ever enrolled in a class in a modern foreign language.

What happened? Briefly, during World War I Americans overnight developed a hysterical distrust of all things German—hence, by emotional logic, of all things foreign. Twenty-two states even went so far as to pass laws hostile to foreign language instruction. These were eventually reversed by the Supreme Court, but the mood that produced them remained, and in the 1920's and 1930's our isolationist, ethnocentric temper was rationalized educationally by new theories of what the child in a democracy should be taught.

I am not the least bit interested in blaming any group for what has happened. Unlike many foreign language teachers, I see no villain in the piece. Administrators and professors of education have in the past been, if not dewy-eyed, extremely shortsighted, but their myopia was approved or tacitly accepted by the American people. Moreover, foreign language teachers have in the past also been shortsighted by not modernizing their methods, and objectives. I am not interested in blaming anyone because, truth to say, few people foresaw the kind of world we now find ourselves living in; and the important concern is to make sure that many, many people clearly see it and see the new relevance of foreign language study as a means to its amelioration.

Accomplishing this, you will concede, is not going to be easy, because all of us get notions about things which we cling to tenaciously. In my opening remarks I mentioned two such notions about

foreign language study which Americans have mouthed so often that they have taken on the sanctity of truisms. There are more such notions, but let's take a quick look at these two.

First, is the widely held belief that foreign language study is not worth while because any skill acquired is quickly forgotten. The last part of that statement—any skill acquired is quickly forgotten—is certainly true if you add “when not put to use”; and the charge applies to skill in business, in technology, in piano-playing, in tennis, and in a thousand other things. Notice, therefore that there are three things wrong with this common notion: first, it unfairly focuses on foreign languages, while it applies to **most skills** that people won't bother to use; second, it ignores the fact that American uses for foreign languages have increased phenomenally in the last decade; and third, it assumes that the only reason for studying a foreign language is to be able to read a book or talk to a foreigner. That is a pretty strong reason as the world grows smaller, as Americans travel abroad and foreigners come here in steadily increasing numbers. It is a far better reason now than it was 20 or even 10 years ago. But it is not the only reason—in the concept of liberal education it is not even the best reason — for studying a foreign language.

It takes a certain amount of skill to drive a car, and the skill can be lost through disuse; but who would call the acquiring of the skill a waste of time if its initial and only use were to visit the Grand Canyon of the Colorado or the Green Mountains of Vermont? Learning a foreign language is an educational experience; by acquiring a limited skill, which may or may not be retained, the individual finds himself personally breaking the barriers of a single speech and a single culture — experiencing another culture at first-hand in the symbols through which it expresses its realities. Should foreign language teachers stop enriching lives, stop opening American minds, stop changing people's attitude toward the world because the means which produce this end may prove short-lived?

This question brings us to the second notion about foreign language study of which Americans need to be disabused: that it is superfluous for most people — a necessity for some, to be sure, and a pleasant accomplishment for others, but an educational luxury for the vast majority of our practical-minded citizens. Such a notion, whatever validity it may once have had, ignores the facts of life, political, economic, and social, in the second half of the 20th century. The great majority of our citizens not only have to earn a living and get along in society; they are also called upon to vote, to have and express opinions on international matters. If the purpose of education is to prepare boys and girls for the actual world in which they will live, that world has changed radically in recent years, and education had better catch up. As space and time are conquered by science and technology, the naïve, parochial notion that all civilizations are or should be patterned precisely like our own is suddenly a threat to peace and a handicap to our government in its new role of leadership among nations.

We Americans were so incredibly in love with our preconceptions that we learned nothing from the experience of World War II, when our government suddenly had to spend millions to make a few small openings in the Language Curtain we had dropped. When the war ended, we hastened to sew up the holes, welcoming our returning G. I's by abolishing foreign language entrance and degree requirements instead of doing what history urged — raise the Curtain. To this audience I shall not rehearse the recent and unhappy consequences of our linguistic ineptitude, in Europe and elsewhere in the world, in military government, around conference tables, in encounters between ordinary citizens. For the sake of our country, and for the sake of man's hope for peace on earth, we must hasten to lift the Language Curtain and prepare more and more Americans to meet the rest of the world half way linguistically.

The learned society which I have the honor to serve as executive secretary has lately added to its scholarly concerns a three-year program to make Americans aware of the matters which I have just been touching upon. They are much on my mind and heart, and I trust that, when I was invited to speak to you this evening, it was recognized as inevitable that I would choose this subject. Lest you think it inappropriate to a commencement, let me ask you to help me make it appropriate. Most of you who have been studying foreign languages this summer in this pleasant environment should recognize, if you have not already done so, the simple fact that you have not yet mastered a foreign language. Complete mastery of any foreign language is an ideal; you have made a commencement; and I say to this summer's graduates, in all sincerity, that I hope you will make every possible effort hereafter to improve your skills and insights. As I read the future, you have a place of vital importance in it.

To this audience I would also say: Foreign language teachers cannot alone succeed in lifting America's Language Curtain. They can and will facilitate the process by bringing their methods and objectives up to date; but no change will come about until those who actually determine the course of American education are convinced that a change is overdue. You can help by making a point of persuading your friends and neighbours. Commence today to talk about America's need for foreign languages whenever and wherever you get a chance. I offer you a seven point program that seems to me what our country needs instead of the Language Curtain of our isolationist past:

1. Let American parents consciously see to it that their children, during the pre-school stage, acquire no subtle and insidious prejudices against foreign speech and customs.

2. Let foreign languages be introduced, along with some information about foreign lands and peoples, in all American kindergartens and elementary schools so that our children will learn early and naturally that to be "foreign" is not to be queer or unfriendly.

3. Let foreign languages be made available in every American high school and let them be required of all students who exhibit any facility in learning them.

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4. Let foreign language degree requirements be restored in all the American liberal arts colleges which in the last few decades have foolishly abandoned them, and let foreign language departments in all colleges and universities also recognize a changing world by teaching a foreign culture along with and through the foreign language.

5. Let adults who once studied foreign languages, in school or college, now brush up on them co-operatively in service clubs or women's clubs with the aid of local teachers, and let the educated among foreign-born American citizens now exhibit their patriotism by helping the native-born to acquire a second language and some knowledge of another culture.

6. Let our educational leaders recognize the great potential importance of foreign language teachers for the future welfare of our country, and give this recognition expression in terms of salaries and opportunities for in-service training.

7. Let the foreign language teachers's peculiar necessity for foreign travel be specifically recognized by existing programs for international exchange of persons, and let philanthropic foundations, recognizing the urgency of preparing more such teachers, supplement these programs with special scholarships and fellowships.

This seven-point program is no more extensive than our nation's need, no more visionary than man's hope for peace. If it seems to you an ambitious plan, then let me also remind you that even the most ambitious plans must have a small beginning somewhere—and today is a day of commencement. (Reprinted from "School and Society", October 31, 1953, Vol. 78, No. 2019, pages 129-133.)

THE ORIGINALITY OF CANADIAN LITERATURE

Abstract of an address given at the Second International Congress of the University Professors of English Literature held in 1953 in Paris. Stressing the distinctive characters of the growth of Canadian Literature and the wealth of our literary productions, Professor Greenwood of the University of Montreal, invited his colleagues from foreign universities to give their critical attention to Canadian writers, and suggested that future international conferences organize a Canadian section in their programmes.

The time has come for Canadian literature to assert itself and to claim its rightful place in the republic of letters. It has taken nearly one hundred years for the Canadian environment to nurture writers of talent who could either find their direct inspiration in their national surroundings and values, or express themselves freely and naturally on the universal riddles of life. If the geographical and social environment, conditions the growth of a national literature, then Canada is different enough from other countries to expect its sons and daughters to manifest their literary abilities with sufficient originality and success to warrant a claim for a national literature. This is true for both English and French writers, though our remarks will be confined to English Canadian letters.

Canada shares with the other American nations the distinction of having given birth to a literature in an adult stage. Political conditions and intellectual maturity caused our ancestors to use first the advanced genres, without going through an epic or heroic phase: we thus began with journals, with oratory, with controversies and with satire. Furthermore, our North American geographical and social background is different from the European environment which moulded the national cultures of the old world. Finally, our peaceful struggle for self-assertion and independence has nothing in common with the bloody upheavals which characterize the evolution of the European nations. Hence, the literary expression of our experiences, our thoughts and our dreams was influenced by specific conditions and circumstances, which coloured deeply the basic emotions we share with mankind. Concurrently, our writers have gradually perfected their craft in manner and style, from imitation of worthy models to a natural and independent self-expression which distinguishes them collectively regardless of their stature, from their American or European fellow craftsmen.

To be sure, our earlier writers, such as the poet Oliver Goldsmith, namesake of his famous English great-uncle, and the humorist Haliburton writing in the eighteenth-century manner, show a great respect for their English models. Yet the poets and novelists of the late romantic period, such as Carman, Roberts, Lampman, Moodie, Parker, Kirby, Crawford, Scott or Johnson already manifest an independence, a vitality, an originality, a sense of balance and a mastery of language which are really remarkable, considering the intellectual atmosphere and general conditions of the country at the time. They opened up the Canadian mind to the beauty and call of literature as a national expression of ideals, feelings and aspirations common to mankind.

But it is our present generation which has really asserted itself in the field of letters with an expanding group of poets and prose writers, proud to breathe a freer political atmosphere, engrossed with the social problems of the day, thrilled with the majesty of the Canadian scene, and responsive to the call of the worthiest challenges to our perennial ingenuity. In the field of poetry, it suffices to mention the names of Pratt (*Brébeuf and His Brethren*, 1940), Kennedy (*The Shrouding*, 1933), Klein (*Poems*, 1944), Dorothy Livesay (*Poems for People*, 1947), Birney (*David*), Miss Page (*As Ten, As Twenty*, 1946), Souster (*Go To Sleep World*, 1947), Service, Smith, Daniells, Anderson, Reaney and Wreford.

In the broad expanse of fiction, the crop of novelties is too large to bear citation by names in the various genres. Without doing any injustice to others, we might mention among the leaders Hugh MacLennan, F. P. Groves, P. Child, Morley Callaghan, Mrs. Salverson, Mazo de la Roche (the *Jalna* series), F. Niven, W. R. Bird, T. H. Raddal and the humorist Stephen Leacock who has a place of his own. (1) With reference to definite standards of perfection, our Canadian writers do not claim a seat among the greatest. But in their honourable station, they certainly deserve praise and attention. A close study of their work reveals that many influences affect their style, technique, manner, approach, treatment and outlook. Not only Great Britain, but the United States also have affected them; and in the cosmopolitan era in which we live, it is safe to say that many other influences have marked the mind, the imagination and the craftsmanship of our writers.

An objective and generous use of critical methods should bring to light the sources and quality of our national contribution to world literature. Canadians have been so far more interested in creative writing than in critical endeavours. But the harvest which offers itself to the missionary critic is too great at present to be neglected.

The best thing which could happen to Canadian literature would be the spontaneous but purposeful growth of schools of criticism which would normalize, assess and encourage our literary production. The Universities already help in this noble work by organizing seminars on Canadian literature; the periodical press keeps the public summarily informed about our authors; the progress of education increases our reading public, and sharpens at the same time the critical spirit of our youth. Some of our authors are already widely known and appreciated abroad. If this courteous but effective criticism were also taken up here and there by specialists beyond our borders, then Canadian writers would be well on their way to standing on their own feet and to adding their strength to the ever-expanding field of world-literature.

- (1) All these writers and many others are mentioned and analyzed in the forthcoming "Outline of Canadian Literature" which is being prepared under the editorship of Dr. Lorne Pierce, a pioneer in Canadian literary history and criticism.

Thomas Greenwood,
Professor in the University of Montreal.

French In Elementary Schools

By Lottie Hammond

Interim Report of the Committee to study the desirability and possibility of having French taught in the Elementary schools of Ontario.

At the 1953 Easter Convention, growing out of the president's address, a resolution was passed that a Committee be formed to study the desirability and possibility of introducing the study of French into the Elementary schools of Ontario. This was referred to the Executive, who, at a spring meeting, authorized me to chair such a committee, the members to be chosen by myself.

Such a committee should really represent all districts of the province, but, as there were no funds for travelling expenses, and as several excellent potential members were available very close to me, I felt justified in forming a small committee in the neighbourhood of my own town, Port Hope, to do some of the spade work. This committee includes Miss Laycock, of Bowmanville High School; Miss F. Quinlin of Cobourg Collegiate, who has her home in Port Hope; Mr. Hagen, of Cobourg Collegiate; Mr. Phillip Bishop, head of the French Department of Trinity College School, Port Hope; and Mr. H. Jordan, principal of the Port Hope public schools.

At time of writing, one meeting only has been held, at which we discussed possible plans, and read and digested the Report of a Conference sponsored by the American Modern Language Teachers' Association, on the advisability of beginning the study of French early in the Elementary School program.

I was more than pleased to find in this report several of the ideas which I had expressed in my address—the idea, for instance, that the study of a foreign language broadens the mind and must produce citizens better able to understand other nations; that the child could develop fluency by taking review lessons in other subjects in French, so that French, to him, is not just another subject but rather another vehicle for expressing his thoughts. I mention only two. As I read on, I was glad that my address had been published first — otherwise I might have been accused of plagiarism!

We agreed at our meeting that our first move is to sell our idea to three classes of people. The first group, the modern language teachers in our secondary schools, realizes the desirability of having French taught earlier, but is convinced that qualified teachers would not be available and fears the result of a poor beginning in the public school. The second group, the Elementary School teachers, will see in this project more work for already overburdened teachers and more summer courses if they must one day teach the foreign language. The third group, the parents, are the ones who stand to benefit most, and who, I imagine, would give their unqualified support under the right leadership. Now, the only way to convince intelligent people is to have facts to present, rather than opinions; therefore, the first task we have set ourselves is to gather as many facts as we can. Each committee member has written to the Department of Education of several countries to obtain as much information as possible regarding the time of introducing foreign languages, the means of getting qualified teachers, the time devoted to the foreign language, the success of the work, etc. When all replies are received we hope to make some kind of report which will be available to all who are interested.

Our committee would welcome any suggestions for the next step. We think that, when we have some facts at our disposal, members of O.M.L.T.A. might use these facts to work up interest among the Elementary school teachers of their own districts, and then, together, they might consult with key members of the community. The demand for French in public schools will carry more weight if it comes from the people, and if it meets little or no opposition from the Elementary teachers, who, after all, have to live with it. The spark, to be sure, must come from us.

So far, we have little to report, except from the United States and Canada. Perusal of the American Modern Language journals gives some light on the subject in the U.S. Evidently the experience of United States statesmen in world conferences has convinced them that foreign languages are necessary or at least desirable for Americans, and from this has arisen a great deal of interest in the possibility of beginning foreign languages sooner, with a view to making fluency possible. In Chicago, for example, in March, 1953, we find this resolution passed by the National Conference on Higher Education, "Whereas, a great need of our generation is for a wider and deeper understanding of other nations and other peoples, and whereas a knowledge of the language of a people contributes greatly to the understanding of a foreign culture, be it resolved: That the Conference recommend that increasing provision be made for study and effective teaching of foreign languages and cultures at all levels of American education — elementary, secondary, higher."

In the December number of *The Modern Language Journal* (American) there is an article entitled "Foreign Languages in Elementary Schools" in which is recounted a very rewarding experiment undertaken by the University of Nebraska. Indeed, there are five articles on this subject in this journal within the year 1953. There is also a very interesting article in the January number, 1954, on Elementary Foreign Language teaching in the Cleveland schools.

At the present time one or more foreign languages are being taught in 150 communities in 34 states. French has been taught to selected pupils throughout the grades in Cleveland since 1922, and in one public school in Brooklyn French and Spanish have been taught since 1931. Seven programs began in the 1920's and twenty in the 1940's. There are eight universities which offer workshops or courses in Elementary school for language teachers.

In Canada only Quebec and New Brunswick begin the foreign language very early. In the English-speaking schools of Quebec, French is begun in Grade III and is compulsory to the end of Grade XI and optional in XII, with very little written work till the end of VI. Latin is introduced in Grade VIII and Greek, German and Spanish in Grade X, if desired.

In New Brunswick, in English-speaking schools, French is compulsory from Grades VII to X and optional with local authorities at any grade below VII. A number begin at Grade V and a few even earlier. In French-speaking schools English is obligatory for all grades from I to XII, and French-speaking pupils write most of their Matriculation in English.

In other provinces not much is done before the secondary level. In Manitoba French may be begun in Grade VII, but is usually started in VIII. Last year the Manitoba Educational Association brought forward a resolution to have the teaching of French placed on an optional basis in Grades I to VI,

but as yet the Department of Education has taken no action on the matter. In Prince Edward Island, British Columbia and Alberta, there is no French before Grade IX. In Saskatchewan there is an optional course in French for Grade 8, but very few schools make use of it.

In Ontario, as you know, French may be begun in Grade VII, but so far only twelve schools have requested permission of the Department to introduce French into the public schools. This does not, of course, include bilingual schools.

As I stated in my address (Canadian Modern Language Review, Summer 1953), Grade VII is too late to give children a chance to become fluent, and I suggested Grade V, as the lowest grade I dared mention. My recent study of the subject, however, has convinced me that even Grade V is too late, as these children are already around ten years of age. Teachers have stated that they see little difference between the work of children who have had French in VII and VIII and those who have not. If, as stated by psychologists and neurologists, the child loses much of his ability to assimilate language around the age of ten, it is understandable that those children who begin in Grade VII, at eleven or twelve years of age, will be disappointing to the secondary school teacher. The place to begin a foreign language seems to be much earlier in the child's life, and I, for one, should like to see our province, which prides itself on a high standard of education and which is richer than many parts of Canada, take the lead in making French a useful part of the child's life, instead of waiting until this is an accomplished fact in the United States and then copying their idea.

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STUDY HABITS FOR LANGUAGE STUDENTS

An adaptation by Morris Sniderman, of an article by Prof. W. G. Moulton, Cornell University, entitled "Study Hints for Language Students", which appeared in the October, 1952, issue of the Modern Language Journal.

Do you work hard at your languages? Do you find that, despite your best efforts, you learn very little? Are you beginning to lose interest because you feel you are not good at languages? Have you ever stopped to consider that your study habits may be at fault? You may find in what follows some suggestions as to how you can improve your language-learning habits.

In most non-language work you are asked to read a certain amount of material and to learn a certain number of facts. But this is only the beginning. The most important thing for you to do is to sit down and THINK about these facts, organize them, analyse them and interpret them. You cannot learn a new language by this "thinking" approach ALONE. You mastered the sounds and structure of English by the time you were five or six years old—long before you could "think". You did it by listening to those about you and copying what they said. By doing this over and over again you built up the complicated set of habits which permits you to speak English with ease. A LANGUAGE IS A SET OF HABITS, and in learning a new set of habits you must do what you did as a child—listen and imitate and LEARN these new habits not by "thinking" but by PRACTICE, PRACTICE, PRACTICE, that is by memorizing. It is as simple and—as hard—as that.

You have one distinct advantage you did not have in learning English as a child. You know GRAMMAR, so that you can be told how the new language is put together, how it works and how it differs from English. These directions ("grammar") can speed up the learning process by helping you to imitate more successfully.

One way to memorize new material at home is to read it silently over and over again. But, in so doing, you are using only your visual ("eye") memory. If you study out loud you double your efficiency by using your auditory ("ear") memory too. If you also write out your material you double your efficiency again because you are using your motor ("muscle") memory which is the most efficient of all. You may remember that in learning to ride a bicycle you used your motor memory and that you never forget how to ride a bicycle no matter how hard you found it to learn in the first place.

If you spend two uninterrupted hours trying to memorize a set of basic sentences, you will do a poor job of memorizing and will probably go stark, raving mad in the process. Use a saner study technique. Start off with twenty minutes to half an hour at the most; then turn to some other work; then come back for another twenty minutes; and so on. Two hours divided into small bits like this will produce far better results than 120 straight minutes of agonizing study.

Start off by reading aloud right out of the book; generally you will have little trouble remembering how the new words sounded or what they meant. As soon as you have read a sentence in this way, look away from the book and say it again. Only after you have practised a section of material like this several times should you go on to the really hard part: looking at the

English and then trying the French or Latin without peeping. If you have trouble saying a whole sentence in this way, try breaking it into smaller pieces, say each of them individually, and then string the pieces together.

Language teachers classify students into the dumb and the smart not on the basis of how well they learn a language, but by the way they make use of class hours. The dumb ones sit back and dream until they happen to be called on; even if they knew the answer, they're still dumb, because they've wasted valuable time. The smart ones pack 40-45 minutes of practice into each class hour. When somebody else is reciting, they are mentally reciting right along with him, and hence have new material half memorized even before they go home to study it. Of course, if you want to waste class time you're paying for, that's quite all right with your teacher. But it's still pretty dumb. (P.S. Don't let this get around, but we've known students who got through the course solely on the basis of what they learned during class hours, without doing a lick of outside work. We don't recommend this; and we don't consider such people very smart; but at least they weren't so dumb as to waste class time.)

Even though steady, day by day work is the best way to learn any subject, it is true that in many courses you can get yourself out of a jam by some high pressure, last minute cramming. Not so with a language. Cramming for a language examination would be about as sensible as cramming for a swimming test; you just can't learn habits that way. Furthermore, language learning is a highly cumulative process. It is like making a tower out of blocks: you keep building on top of what you did the day before. If you don't keep at the job steadily, pretty soon you're trying to put new blocks on top of empty space. So don't fall behind. Once in a while, of course, you won't have time to prepare an assignment. It happens—occasionally—in the best of families. But when it does happen, for heaven's sake don't be so bashful as to stay away from class. If you do, making up the work will be twice as hard. Come to class, tell the teacher you're unprepared, and learn as much as you possibly can from the classroom work.

In the long run, memorizing boils down to a constant process of learning, forgetting a bit, re-learning, forgetting a little less, and then re-learning again and again, until the memorized material becomes second nature. The suggestions we have given will help you to go through the memorizing process as efficiently as possible. To reinforce your memorizing, the schedule of assignments calls for repeated reviewing of earlier material. If you still have trouble, the best suggestion we can make is that you do even more reviewing. Continue doing a conscientious job on each lesson as it is assigned; then spend a little extra time going over the material of past lessons. Quite often a little extra reviewing like this is all a person needs to catch up with the rest of the class.

Here is a brief summary of the pointers we have given you:

1. You can't learn a language by "thinking" about it.
2. A language is a set of habits.
3. You've got to listen and imitate.
4. You've got to memorize.
5. Study out loud.
6. Write out material.

7. Divide your material into small units.
8. Divide your study time into small units.
9. Go from the easy to the hard.
10. Make full use of class time.
11. Don't fall behind.
12. Review constantly.

TALKING BOOKS

Faced during the last war with the need for men and women who could communicate with foreign civilians the U.S. Armed Services sponsored the preparation of language courses by the Linguistic Society of America and the Intensive Language Program of the American Council of Learned Societies. The result was the now famous oral-aural approach developed in the Army Specialized Training Program (A.S.T.P.)

The A.S.T.P. classes were conducted by native speakers or guides. Recordings reproduced parts of the printed text and were used for supplementary practice by the students even when the native guide was available. Emphasis was put on the spoken word and on those elements of basic grammar which would make easier a rapid understanding and use of the spoken word. The language dealt with practical everyday situations such as getting around, meeting people, shopping, sprucing up and seeing the sights.

Of special interest to the teacher are the three A.S.T.P. innovations in these recordings: (1) simultaneous translation; (2) double-spaced repetition; and (3) normal speed-rate. The words, phrases and sentences are spoken first in English. While this English material is available in printed form in the accompanying text book the inclusion of the English in the recording enables the student to concentrate exclusively on listening and speaking. After the English the guide gives the French. A silent interval of suitable length allows the student to repeat immediately what he has heard. Then the French is repeated and another pause gives the student a second opportunity to imitate. The native speaks at a normal rate, thus illustrating from the start liaison, linking, intonation and the naturalness, fluency and ease of normal speech.

The Holt Spoken Language courses now available to the general public for French, German, Italian, Spanish, Russian and Portuguese are the identical A.S.T.P. recordings and course described above. The handsome album contains six 12" L.P. vinylite high-fidelity records and is accompanied by a paper-covered text book. This includes the printed text of the recordings along with instructions, hints on pronunciation, reviews, quizzes, etc. A manual supplies the key and answers to the tests in the text book. The course can be used for individual or group study.

How effective such a course would be for a beginner is a moot point. However, there is no doubt in this reader's mind that it would make an eminently useful graduation gift for a high school student anxious to improve his oral French or a stimulating refresher for the teacher in service.

The historical and intrinsic importance of this war-time experiment is evident. The impetus given to the increased use of recordings for classroom instruction especially at the University and College level is an outgrowth of the A.S.T.P. Civilian adaptations of the A.S.T.P. recordings

reduced the original recordings from twenty-four standard records to the six L.P. records. In the interests of economy and streamlining, many courses dropped the simultaneous translation feature. Thus the number of records in the new sets accompanying "Conversational French for Beginners" by Harris and Lévêque, for example, was reduced from twenty-four to five, and their price from \$50.00 to \$9.60.

Holt has issued a "Getting Around" Series which is frankly aimed at the tourist. "Getting around in French" (also available in Spanish) is virtually one unit of the "Spoken French" album, and is reproduced on one 10" L.P. record. The printed text is contained right in the album and while the three A.S.T.P. innovations are followed here, some streamlining takes place in the case of numbers, days of the week, and months of the year. Here there is only one utterance of this vocabulary plus a pause for imitation by the student.

"El español al día" by Turk and Allen (Heath) Books I and II, are accompanied by six records which cover some of the material of Book I. Of interest to us is the fact that the earlier records are carefully timed for student repetition.

In the third item under review, "Premier Manuel", the single L.P. record accompanying the text contains no simultaneous translation and includes only the narrative texts of the first twenty lessons. Only in the case of the first ten lessons are there silent intervals between sentences allowing for oral repetition by the student.

"Premier Manuel" is beautifully printed with fine photographs of familiar French points of interest. Though it is for the college beginner, all—both teacher and text book writer—will be interested in certain features of this model of texts.

The book is so flexible that the teacher is free to use the oral-active, the traditional grammar, or multiple approach. Professor Delattre has contributed an excellent, comprehensive introduction on the principles of French pronunciation and model phonetic transcriptions of the first ten narrative texts and of the twenty dialogues in the first part of the book. The first twenty narrative texts and the dialogues which reproduce in dramatic form the situation described in the narratives are concise enough to make possible almost verbatim memorization. These dialogues may be omitted since all exercises and grammar are geared to the first half of the lesson and since words of the supplementary vocabulary are repeated if they recur in subsequent lessons.

The grammar is presented in two cycles. All the essentials, from the article to the simplest uses of the subjunctive, are covered in the first twenty lessons. Those who can or wish to go on to the second cycle of twenty lessons review and supplement the earlier material with an excellent "appendix grammatical" as well as the same type of exercises found in cycle one. The narratives in the second cycle are based on "la civilisation française" and are followed by a questionnaire as in cycle one, as well as questions for discussion.

1. **Holt Spoken Language Series.** Spoken French by François Denoeu and R. A. Hall, Jr. Album of six 12" vinylite records. The recorded text and a key and manual. Heath-Holt, 1946, Toronto. Sniderman's Music Hall. \$65.00, less 20% educational discount.

2. **Getting Around in French** by François Denoeu. Album of one 10" L.P. record including directions, hints on pronunciation and useful words and phrases. Holt, 1952, Toronto, Sniderman's Music Hall. \$5.50 less 20% discount.
3. **Premier Manuel—Grammaire et Civilisation Françaises** by Douglas W. Alden, with an introduction to French Pronunciation by Pierre Delattre, 1954. \$4.00. Record to accompany "Premier Manuel" by Pierre Delattre. 12-inch L.P. vinylite record, 1954. \$5.00 plus tax. Appleton-Century-Crofts.

M. S.

N.B.—It is hoped in later issues to have reviews of the following items as well as those audio-visual ones noted in Vol. X, No. 2, p. 42.

1. Leslie, J. K. **Spanish for Conversation—A Beginning Grammar**. L.P. records with 3 Spanish-American voices, Ginn, 1947.
2. **Phonograph Record (78 r.p.m.) of Spanish Pronunciation** by Emilio Goggio and Diego Marín, Dept. of Italian, Spanish and Portuguese, University of Toronto.
3. **Brazilian-Portuguese Conversaphone** by E. B. Williams and M. Pessoa, Philadelphia, David McKay Co., 1947

M. S.

THE AATSP

The American Association of Teachers of Spanish and Portuguese is now in its thirty-eighth year. In 1952 the first Canadian branch was formed and since then the Southern Ontario Chapter of the AATSP has made satisfactory progress.

The chief function of the AATSP is to provide a medium devoted to the study and teaching of the two Iberoamerican languages and of their literature. The organization is composed of members from all three teaching groups, primary, secondary and college, also any others interested in Spanish or Portuguese.

An Annual Meeting is held during the Christmas holidays, usually coinciding with the Annual Meeting of the Modern Language Association of America. In addition, each Chapter holds a number of regular meetings during the school year. The Southern Ontario Chapter has its last meeting of the year in Toronto, on the Wednesday of Easter Week, when many of the members are attending the Ontario Educational Association.

Since its inception the Southern Ontario Chapter has met once in Kingston, once in Hamilton, and twice in both London and Toronto. There have also been two extra "get-togethers" at Caledon Hill Farm. The programmes are varied and attempt to serve as wide a range of tastes and interests as is possible. In this connection it is to be noted that the AATSP is in no way an organization catering chiefly to college teachers. In the United States the wide extent of the teaching of Spanish in the secondary schools and its growth in the primary schools is reflected in the increasing amount of space given these departments in HISPANIA, the quarterly published by the AATSP. The executive of the Southern Ontario Chapter is greatly interested in obtaining the names of all teachers who have studied Spanish or Portuguese, and requests them merely to send their name and address to Dr. N. H. Tayler, Department of Italian, Spanish and Portuguese, University of Toronto.

T. L. C. Dawson
M. Lafratta

REALIA — SPANISH AND PORTUGUESE

FILMS....The Spanish Embassy, 149 Daly Avenue, Ottawa, offers for free loan the following 16 mm. films: (1) "Un domingo en Madrid," black and white, Spanish sound track, 20 minutes; (2) "La ciudad universitaria," black and white, Spanish sound, 20 minutes; (3) "Velázquez," in colour, with musical background, 10 minutes. (Spain's first ambassador to Canada, appointed in 1953, is Dr. Mariano Yturralde.)

GUIDES TO PRONUNCIATION. (1) "Spanish Pronunciation," by Emilio Goggio and Diego Marín, Department of Italian, Spanish and Portuguese, University of Toronto, 1952 (one 12" double-sided record with script); (2) "How to Pronounce Spanish," by Ernest F. Haden, New York, Holt, 1953 (Text and one 10" vinyl recording, 33 1/3 r.p.m.).

MAPS. Very well prepared wall maps of Spain, Portugal, and other countries may be purchased from the Denoyer-Geppert Company, 5235 Ravenswood Avenue, Chicago 40, Illinois.

POSTERS, PAMPHLETS, BULLETINS. Valuable material is published (1) for Spain, by the Dirección General del Turismo, Medinaceli 2, Madrid; and (2) for Portugal, by the Secretariado Nacional da Informação, Praça dos Restauradores, Lisbon. The latter office puts out a useful "Bulletin of Political, Economic and Cultural Information." The Cultural Relations Department, Plaza de la Provincia 1, Madrid, issues a monthly "Spanish Cultural Index," and the Consulate General for Spain in Montreal a "Spanish Information Bulletin."

RECORDINGS. Three plays in Spanish (Calderón, *El alcalde de Zalamea*; Calderón, *La vida es sueño*; Zorrilla, *Don Juan Tenorio*), recorded by the Compañía Española de Teatro Universal, have been issued by Caedmon on long-playing (33 1/3 r.p.m.) records. Each play, in an album of two records, accompanied by the Spanish text and an English translation, costs \$11.90 approximately, and be ordered from Arthur M. Adler, Foreign Books, 49 West 47th Street, New York 36, N.Y.

SUBSCRIPTIONS. The illustrated, weekly, air-mail edition of A.B.C. may be obtained for approximately \$11.70 per year. This well-written Madrid newspaper (address: Serrano, 61) contains news and cultural material. *Hispania*, published by the American Association of Teachers of Spanish and Portuguese, of which there is a Southern Ontario Chapter (see elsewhere in this number of our "Review"), is invaluable to teachers of Spanish and Portuguese for its literary, linguistic, and pedagogical contents. The cost is \$3.00 per year.

TV PROGRAMMES. "It's Fun to Learn About Latin America," a TV programme which includes lessons in elementary Spanish, is given each Thursday at 5 p.m. over WBEN-TV Buffalo. The programme is directed by Manuel H. Guerra of the New York State College for Teachers.

J. H. P.

RESUMEN DE EL SOMBRERO DE TRES PICOS

(For Dictation and Review)

Diego Marín, University of Toronto

Hacia 1805, poco antes de la invasión napoleónica, vivían tranquilos y felices el tío Lucas y su mujer Frasquita en un molino que había en las cercanías de cierta ciudad andaluza. Este molino servía de centro de reunión a los señores principales de la ciudad, quienes solían terminar allí su paseo diario, atraídos sobretudo por la hermosura y la simpatía de la seña Frasquita. Pero ella era mujer tan honesta como bella, que adoraba a su marido, aunque éste era muy feo y un poco jorobado.

Cierto día, a la hora de la siesta, apareció en el molino el señor Corregidor, autoridad suprema de la ciudad, con su capa roja y sombrero negro de tres picos, seguido de su alguacil y confidente, Garduña. El Corregidor, hombrecillo algo viejo y desdentado, era uno de los contertulios habituales del molino. Estaba enamorado de Frasquita y quería tener una entrevista a solas con ella. Creyendo dormido al molinero, empieza a mostrarle su amor a la mujer, pero cuando él le toca el brazo, ella le da un fuerte empujón y lo derriba al suelo. La molinera se excusa, Lucas baja de la parra como si el ruido le hubiese despertado, y el incidente termina amistosamente con la llegada del Obispo y demás contertulios.

El Corregidor vuelve a la ciudad y discute con Garduña el asunto en el salón de sesiones del Ayuntamiento, vacío a esa hora. Garduña sugiere un plan para conquistar a Frasquita: que el Corregidor le lleve aquella misma noche el nombramiento de secretario municipal para el sobrino de la molinera, favor que ella le tiene pedido pero que el Corregidor no se ha atrevido a concederle por la oposición de los Regidores del municipio. Además, para ausentar al tío Lucas del molino durante las operaciones, Garduña sugiere que el Corregidor ordene al Alcalde del distrito la detención secreta de Lucas.

A eso de las nueve de la noche, cuando los molineros se disponían a acostarse, un alguacil se lleva detenido a Lucas, sin explicar la causa ni permitir a Frasquita que le acompañe. Lucas sospecha algo, pero se marcha confiado en la fidelidad de su mujer. En el camino, ve escondido a Garduña, lo cual confirma sus sospechas. El Alcalde tranquiliza a Lucas sobre su detención y le invita a beber y descansar. Poco después Lucas finge tener sueño y se retira a dormir, escapándose por una ventana, y montado en la burra que le había traído, vuelve de prisa al molino. Al detenerse un momento en el camino, para pensar en su situación y encender un cigarro, oye un ruido y el rebuzno de otra burra que contesta al de la suya. Alarmado, Lucas sale huyendo en dirección contraria, y lo mismo hace el otro desconocido. Cuando por fin Lucas llega al molino halla la puerta abierta y, en la cocina, la ropa del Corregidor puesta a secar al fuego. En la mesa ve el nombramiento del sobrino firmado por el Corregidor, y cogiendo un trabuco sube furioso al dormitorio donde ve a éste en la cama por el ojo de la cerradura. En vez de matarle, sin embargo, piensa que sería una venganza menos peligrosa y más sabrosa para él engañar al Corregidor poniéndose la ropa suya y sorprendiendo a la Corregidora en su alcoba.

Mientras tanto, en el molino las cosas no habían ocurrido como quería

el Corregidor y como había creído Lucas. Al entrar por una ventana, el pobre viejo se había caído a la acequia y, cuando se vió amenazado con un trabuco por Frasquita, sufrió una convulsión, cayendo al suelo sin sentido. Alarmada la mujer, salió en busca del marido, pero llamó a Garduña para decirle que iba a la ciudad por un médico para el señor. Garduña socorre a éste y le acuesta, saliendo después por orden del Corregidor a impedir que Frasquita cuente lo sucedido a la Corregidora.

Cuando Frasquita llega a la casa del Alcalde donde estaba detenido Lucas, se dan cuenta que éste se ha escapado y salen en su busca hacia el molino, donde se encuentran al Corregidor vestido de molinero y, confundiéndole con Lucas, el alguacil se le echa encima para apresarle. Frasquita trata de defender al que cree ser su marido, pero Garduña (que había vuelto poco antes de la ciudad) la derriba por creer que el alguacil era el Corregidor. Los cuatro ruedan por el suelo hasta que reconocen al Corregidor, que amenaza ahorcar a todos. Garduña informa a Frasquita que su marido está en la ciudad, vestido de Corregidor y tal vez con la Corregidora. Alarmados Frasquita y el Corregidor ante la posible infidelidad de sus respectivos cónyuges, deciden marchar en seguida hacia el Corregimiento, pero encuentran la puerta cerrada y una sirvienta les dice que el señor volvió a casa antes de la medianoche y está acostado con la señora. Ante las voces del Corregidor, bajan los criados con palos y dan otra paliza al señor, sin saber quién es. Por fin, la Corregidora se asoma al balcón y manda subir a todos, simulando no conocer a su esposo y hablándole como si fuese Lucas. Éste aparece vestido de Corregidor y parodiándolo. Se cruzan las acusaciones de infidelidad propias del caso, hasta que Frasquita prueba su inocencia alegando el testimonio de su burra, que rebuznó al encontrarse en el camino con la de Lucas, probando así que no estaba en el molino cuando volvió su marido. La Corregidora hace contar a los criados como recibió a Lucas con una bofetada por la insolencia de presentarse en su alcoba, donde afortunadamente ella estaba todavía levantada, y cómo luego acordó con él continuar la farsa para dar una lección al Corregidor. Todos están ahora satisfechos, menos el Corregidor que ha estado cambiándose de ropa mientras se cruzaban estas explicaciones. Cuando pide una satisfacción a su esposa, ésta no le hace caso, y cuando manda a sus subordinados que detengan a Lucas, tampoco le obedecen. La Corregidora, con desprecio, le dice que nunca sabrá lo ocurrido aquella noche en la alcoba, pues su deber era haber estado allí para saberlo, y le prohíbe que vuelva a entrar en ella. El Corregidor se consuela pensando que se había librado del lance mejor de lo que temía, y que Garduña le buscará otra víctima.

La tarde siguiente, los molineros se vieron sorprendidos por la visita de los personajes habituales, excepto el Corregidor, que no volvió más por el molino. Todos mostraron su simpatía por los molineros, y el Obispo les dió la bendición. Pocos años después el Corregidor moría en una cárcel (más dignamente de lo que había vivido), pos oponerse al invasor francés. Los molineros llegaron a viejos, muy felices, aunque sin los hijos que tanto desearon.

URGE YOUR FRIENDS TO SUBSCRIBE TO THE "REVIEW"!

SUMMARIES OF STORIES FOR DICTATION AND MEMORIZATION
(conclusion)

By C. G. Watson, B.A., Ph.L., Principal, Sturgeon Falls H. S.

G—LA MONTRE DU DOYEN

Par un mauvais temps de neige, mon ami Wilfrid et moi cheminions péniblement vers Heidelberg, lorsqu'un étrange cavalier, à l'apparence féline, nous conseilla de rebrousser chemin. Malgré son insistance qui cachait une menace, nous poursuivîmes notre route.

A Heidelberg, nous rencontrâmes des amis qui nous engagèrent dans leur troupe de musiciens. Wilfrid nous avait loué une chambre de grenier au Pied-de-Mouton. A peine installé je vis entrer Annette, l'espiègle mais aimable fille d'auberge, qui venait nous saluer et nous prévenir d'avoir nos papiers en règle, à cause de l'enquête que faisait la police à la suite d'une série de meurtres récemment commis.

Vers deux heures du matin, nous entendîmes sur le toit un bruit de pas qui se dirigeaient vers notre fenêtre. Par cette lucarne, se glissa un homme, agile comme un tigre, les yeux phosphorescents, et tenant dans sa main un long couteau rougi de sang. Je reconnus notre interlocuteur de la veille. Malgré notre frayeur, nous n'avions rien à craindre, puisqu'il ne fit que se réchauffer un peu, puis, déposant d'un air distrait une grosse montre sur la table, il s'enfuit par l'escalier intérieur. Je l'entendis ouvrir une fenêtre à un étage inférieur; je me précipitai à la lucarne juste à temps pour le voir fuir sur la crête d'une haute muraille. Nous ne pûmes refermer l'oeil, contents, toutefois, de nous en être tirés indemnes. Je réussis à convaincre Wilfrid que cette montre devait être remise au bailli. Plus rassuré à l'approche de l'aube, Wilfrid, me disant trop jeune, s'offrit à faire la commission. En bas, nos gens nous accueillirent. Annette nous servit à manger, me réservant les meilleurs plats. Nous allions sortir lorsque la salle s'emplit soudainement de policiers dont un demanda nos papiers. Repris de terreur, Wilfrid fit le geste compromettant de glisser la montre dans sa botte. L'oeil exercé de l'agent observa ce mouvement furtif. Il s'empara de la montre qu'il reconnut comme celle dont le doyen van den Berg avait signalé le vol le matin même. Sûr de notre culpabilité, le chef de la police mit tout le monde sous arrêt. Profitant de la bagarre, Annette me fit glisser dans le cellier. La vie reprit son cours, et toute la ville se réjouit de la capture des supposés criminels.

Ce soir-là, la cabaretière descendit à la cave, où elle me découvrit. Prise de panique, elle se mit à crier: "A l'assassin!" en tentant de remonter l'escalier. Je réussis à m'échapper dans la rue. Plus tard, épuisé par le froid et la faim, je résolus de me livrer à la justice. Quand je rentrai à l'auberge, j'aperçus la cabaretière qui faisait sa déposition à la police: je compris, par la description qu'elle donnait de son assaillant, qu'elle ne m'avait pas reconnu. Enfin, sur l'ordre de sa maîtresse, Annette me conduisit à ma chambre.

Le lendemain matin, j'entendis un tumulte dans la rue: c'étaient mes compagnons, que la police ramenait à l'auberge pour les interroger. J'entr'ouvris la porte de ma chambre pour écouter, lorsque je remarquai une fenêtre ouverte, celle-là même par où le cambrioleur avait fui. Me rapprochant, j'aperçus des traces fraîches sur le mur. Notre homme était donc revenu! Serait-il possible que cela soit sa route habituelle? Y repasserait-il? Un plan prit forme en mon esprit: j'avais un moyen de libérer mes compagnons.

Après un long moment d'hésitation, je pénétrai hardiment dans la cuisine où le bailli cherchait à faire identifier la montre. Je déclarai l'avoir déjà vue entre les mains du meurtrier. En audience particulière, je dévoilai au chef de la police la scène dont j'avais, la première nuit, été le témoin horrifié. Je pus confesser que l'"assassin" de la cave, c'était moi, que l'aubergiste n'avait pas reconnu. C'est alors que je lui offris, s'il voulait bien collaborer, de lui livrer l'assassin. Il accepta.

La journée se passa à manger, à boire et à fumer, mais, à neuf heures, tout changea de face. Les policiers s'assurèrent que leurs armes étaient prêtes, puis me suivirent jusqu'au grenier. La nuit sembla interminable; l'attente nous mettait à bout de nerfs. A trois heures, j'étais certain que rien n'arriverait, que je serais accusé d'imposture, et que je finirais mes jours dans les chaînes. Tout à coup, sans que j'eusse entendu le moindre bruit, la lucarne s'ouvrit, deux yeux parurent à l'ouverture. Semblant se douter de quelque chose, le scélérat hésitait à entrer; puis, subitement, avec agilité, il se glissa dans la chambre. Au même instant, un cri terrible retentit: la maison fut ébranlée; le criminel était assujéti. Lorsqu'on fit de la lumière pour identifier le captif, on reconnut . . . le doyen des drapiers! Il mourut entre nos bras, s'étant lui-même poignardé pour priver ses capteurs de leur victime.

Le lendemain, tout Heidelberg apprit la grande nouvelle. On hasarda des opinions pour expliquer l'étrange conduite de ce riche et respectable citoyen. Cependant, tous les traits de sa physionomie portaient à conclure qu'il appartenait à la terrible race des chats, qui tue pour le plaisir de tuer.

Depuis ce temps, je suis musicien dans une auberge sur la route de Tubingue. S'il vous arrive de passer par là, venez me voir; je vous réserve d'autres récits excitants.

H.—LE REQUISITIONNAIRE

Cette histoire se passa durant le règne de la Terreur qui suivit la Révolution française.

Au moment de l'émigration des nobles, Mme de Dey, veuve d'un lieutenant général, se réfugia à Carentan, en basse Normandie, où elle possédait des biens considérables, car elle croyait, avec raison, que les violences y seraient moindres qu'à Paris. Là, elle eut la prévoyance de se concilier l'estime du peuple, de l'autorité nouvelle et de la noblesse.

D'une beauté aristocratique, mais calme et réservée, elle captivait le coeur des hommes, tout en commandant la retenue. D'autre part, à sa grande âme il fallait une haute passion, qu'elle concentrait dans l'amour maternel. Ce sentiment était accru par le fait que son fils se trouvait son seul parent au monde, et qu'elle-même avait été privée de presque toute tendresse conjugale. Adorée de son fils, elle se réjouissait de le savoir hors d'atteinte dans l'armée des émigrés, pendant que, par sa présence à Carentan, elle empêchait la confiscation des biens familiaux.

Pour garantir sa sûreté, elle soulageait les pauvres et recevait les riches. Des célibataires influents la courtoisaient dans l'espoir de l'épouser, soit en l'effrayant par le mal qu'ils pouvaient lui faire, soit en lui offrant leur protection. De ceux-ci, l'accusateur public était le plus redoutable, puisque, comme procureur, il connaissait à fond l'état de fortune de son ancienne cliente.

Un jour, la comtesse eut l'imprudence de fermer sa porte aux habitués de sa maison. Chacun en conçut de vives inquiétudes et se mit à rechercher les causes de cette soudaine retraite. Chaque irrégularité dans ses démarches domestiques rendait la pauvre femme de plus en plus suspecte. Ses amis l'avertirent du danger de sa situation. Le vieux négociant surtout, croyant à une "affaire", lui dit que personne ne la plaindrait de s'immoler à des intérêts de cœur. Effarée, elle lui confia que depuis trois jours elle attendait son fils. Captif des révolutionnaires, il comptait s'évader, et avait fait avertir sa mère qu'il se présenterait chez elle, déguisé. Pour la secourir, le vieillard lui dicta de sages conseils. Il alla même colporter aux amis des explications quelquefois fantastiques pour justifier l'étrange conduite de la comtesse, en même temps qu'il les invitait à se rendre chez elle ce soir-là.

Curieux, tous s'y empressèrent. Il n'y trouvèrent rien de louche, malgré qu'ils eussent soumis leur hôtesse à un interrogatoire embarrassant. Elle jouait son rôle en actrice consommée. Intérieurement, toutefois, elle était très angoissée. C'est pourquoi, pour se donner un moment de répit, elle trouva un prétexte, s'excusa de ses convives et monta à une chambre que la servante avait préparée pour l'arrivée du fils. Elle composa un instant sa contenance, puis elle redescendit.

Pendant ce temps, un jeune homme à la démarche militaire malgré ses vêtements bourgeois, entra à Carentan pour y passer la nuit. Il se présenta à la mairie pour obtenir un billet de logement. Complice et frère du négociant, le magistrat, sûr de l'identité de son visiteur, l'envoya loger chez la comtesse, se flattant lui-même de sa générosité.

Quand vint le temps de partir, les invités de Mme de Dey se retirèrent tous, sauf l'accusateur. Ce dernier déclara à son hôtesse qu'il n'était pas dupe de son subterfuge, qu'ils se trouvaient tous deux dans une situation compromettante et que, à moins de collaborer l'un avec l'autre, cela pourrait bien les mener tous deux à l'échafaud. Il lui proposa ensuite un moyen de dissiper les soupçons qui pesaient sur eux deux: il la laisserait recevoir son fils jusqu'au petit jour; puis, le matin, armé d'une dénonciation, il viendrait fouiller les lieux, où il ne trouverait rien d'irrégulier.

A ce moment, quelqu'un frappa à la porte. Interceptant le billet que la servante, un instant plus tard, apportait à sa maîtresse, l'accusateur l'examina pour voir s'il était en bonne et due forme, et se réjouit secrètement de voir bien débiter son stratagème. Il sortit aussitôt.

N'en tenant plus, la mère angoissée se précipita dans la chambre et se jeta dans les bras de son fils. Elle le couvrit de baisers. Puis, soudain, elle découvrit son erreur: ce réquisitionnaire était un parfait étranger, ressemblant seulement au fils tant attendu. Bouleversée et révoltée, elle s'excusa et sortit pour se réfugier dans la serre. Le lendemain matin, on la trouva morte, à l'heure même où son fils encore captif était fusillé.

La mort de la comtesse fut causée par un sentiment très grave, sans doute par quelque vision terrible.

I.—L'ATTAQUE DU MOULIN

Le pittoresque moulin du père Merlier, sis au cœur de Rocreuse, était en grande fête, car le meunier fiançait sa fille, Françoise, avec Dominique, qui passait pour fainéant. Le vieillard aimait son vieux moulin, dont il ne voulait même pas, par sentimentalité, changer la vieille roue délabrée; il se permettait, cependant, par coquetterie, de blanchir, tous les dix ans, la façade de la

bâtisse. Gai, industriel, le père Merlier avait bien réussi dans ses affaires; aussi l'avait-on nommé maire de la commune.

Françoise tenait du père; elle savait rire pour plaire, bien qu'elle fût une enfant sérieuse. Pas du tout belle, quoique jolie, elle était courtisée pour ses écus plus que pour sa gentillesse. Un de ses prétendants, leur jeune voisin Dominique, grattait un peu la terre, et surtout paraissait. Mais il était si beau qu'il charmait toutes les jeunes filles.

Tout naturellement, Françoise s'éprit de lui, et voulut l'épouser. Quand Merlier apprit cette nouvelle, il en fut atterré. Comment ce gredin-là avait-il pu ensorceler sa fille? Il décida de faire la connaissance de ce galant. A la suite d'une longue conversation, le père traitait le jeune homme comme son fils. Ce dernier démentit bientôt, par son industrie, tous les cancans qui couraient à son sujet. C'est ainsi qu'en juillet les amis vinrent au moulin fêter les fiançailles des jeunes amoureux qui allaient se marier dans un mois.

La veille même du mariage, les Prussiens envahissaient ce coin de la France. Un détachement français, envoyé à Rocreuse pour retarder l'avance de l'ennemi, s'installa au moulin pour s'en servir comme forteresse. Les préparatifs faits, on attendit l'attaque. Elle vint dans la nuit. Des coups de feu partirent de la forêt voisine. A mesure que la fusillade devenait plus nourrie, on sentit que les Français pourraient difficilement tenir l'ennemi en échec pour tout le temps qu'exigeait la consigne: le moulin était criblé de balles prussiennes, l'ennemi avançait toujours.

Tout à coup, Françoise poussa un cri; une balle lui avait effleuré le front. Dominique, déjà irrité de voir son mariage remis à cause de la bataille, devint furieux. Pour protéger Françoise, aussi pour se venger, il saisit son fusil et ouvrit le feu sur les Prussiens. Tireur d'élite, il fit compter chaque coup. Dans son emportement, il ne remarqua pas que les Français avaient pris leur retraite. Il tirait toujours, n'entendant rien, ne comprenant rien. Mais, cerné de toutes parts, il fut bientôt soumis.

C'était une règle que toute personne non-belligérante, prise les armes à la main, serait fusillée sans délai. Le capitaine ordonna d'incarcérer Dominique, puis fit venir le maire. On trouva celui-ci, navré, en train de réparer les ailes brisées de la roue du moulin. Il reçut l'ordre de trouver des vivres pour les troupes. Plus tard, on interrogea le prisonnier. Il aurait la vie sauve s'il consentait à servir de guide aux Prussiens dans le bois de Sauval. Malgré le refus du captif, on lui donna jusqu'au matin pour y réfléchir. Durant la nuit, Françoise, que son père avait enfermée dans une chambre de l'étage supérieur, ouvrit sa fenêtre, descendit par une échelle extérieure jusqu'à la cellule de Dominique. Elle le supplia de fuir, non seulement par amour pour elle, mais aussi par ordre de son père. Remontée à sa chambre, la petite vit sur la Morelle la barque qui emportait son amant.

Le lendemain matin, on découvrit une sentinelle assassinée et la cellule vide. Cette révolte exigeait de sévères représailles. Si le maire ne livrait pas le fugitif, c'est lui qui serait fusillé. Pour sauver son père Françoise confessa qu'elle était la complice. On lui donna le choix de ramener l'évadé ou de perdre son père. Après une longue hésitation, elle se dirigea vers la forêt. Si, par impossible, elle découvrait son fiancé, qu'allait-elle lui dire? Le ramènerait-elle pour le faire fusiller? Soudain, elle s'entendit nommer. C'était lui! Il vit, en s'approchant, qu'elle ne participait pas à la joie de leur réunion. Il eut beau la questionner, elle ne dévoila rien. Elle dit seulement que si l'on avait besoin de lui, elle ferait un signe du haut de sa fenêtre. A

son retour, Françoise vit son père entraîné devant le peloton d'exécution. Ne pouvant supporter le spectacle, elle s'élança vers sa chambre, lorsque Dominique lui-même entra dans la cour; il avait appris d'un passant le drame qui se déroulait au moulin.

Dominique fut de nouveau renfermé. On lui fit la même offre que la veille. Comme il demeurerait inébranlable, on l'entraîna dans la cour. Il y eut un moment de silence qui fut rompu par des cris retentissants: on venait d'apercevoir un détachement français. Françoise cria, sauta, battit des mains; elle était comme folle; Dominique était sauf. Un coup de feu terrible éclata à ses oreilles. Elle se retourna pour apercevoir son fiancé gésir dans la poussière, la poitrine trouée de balles prussiennes. Stupéfiée, elle alla s'asseoir près du cadavre. Les Prussiens s'emparèrent de Merlier comme otage. Incapables de fuir, ils vendaient cher leur vie. Comme les Français avaient un canon, la bataille ne pouvait être longue. Les boulets emportèrent tour à tour le toit du vieux moulin, puis les murs, puis la roue: l'âme du gai moulin venait de s'exhaler.

Quand les Français donnèrent l'assaut, le père Merlier lui-même était déjà mort, tué par une balle perdue. Cela ne diminua pas l'enthousiasme du capitaine français, qui venait de remporter l'unique succès de sa campagne. Apercevant Françoise entre les cadavres de ses deux amours il la salua galement en criant: "Victoire!"

REVIEW QUESTIONS FOR UPPER SCHOOL FRENCH AUTHORS

(continued from Winter Number)

By Janet Smith

LE REQUISITIONNAIRE.

1. Qui est Madame de Dey?
2. Où demeurait-elle pendant la Terreur?
3. Pourquoi y est-elle allée?
4. Quelle était la grande passion de sa vie?
5. Où était le jeune comte à cette époque?
6. Comment est-ce que la comtesse faisait plaisir aux nouvelles autorités?
7. Quelle était le résultat de sa bonté?
8. Nommez, en anglais, les quatre personnages les plus importants de cette ville.
9. Quel était l'espoir de chacun de ces messieurs?
10. Lequel avait le plus grand pouvoir?
11. Quelle chose imprudente la comtesse a-t-elle faite un jour?
12. Pourquoi les bourgeois avaient-ils des soupçons?
13. Quels détails du ménage a-t-on observés ce jour-là?
14. Où sont-ils allés, le second jour, ces principaux bourgeois?
15. A leur avis, qui allait arriver chez Madame?
16. Qu'est-ce qu'ils ont décidé de faire?
17. Qui est allé chez elle?
18. Quel était le secret de la comtesse?
19. Quel conseil est-ce que le négociant lui a offert?
20. Quelle explication a-t-il donnée aux citoyens de la maladie et de la vite guérison de la comtesse?
21. De tous ceux qui sont arrivés ce soir chez elle, lesquels la regardaient le plus attentivement?
22. Sous quel prétexte a-t-elle quitté le salon?

23. Où est-elle allée ?
24. Qui était en garde dehors ?
25. Sur quelle route voyageait un jeune homme ce soir-là ?
26. Pourquoi ne portait-il pas un uniforme ?
27. Qui attendait cette colonne de réquisitionnaires à Carentan ?
28. Pourquoi est-il entré seul dans la ville ?
29. Quel air avait-il ?
30. Comment s'appelait-il ?
31. Où est-ce que le maire l'a envoyé ?
32. Qu'est-ce qui a indiqué que le maire l'avait reconnu ?
33. A la fin de l'assemblée pourquoi l'accusateur n'est-il pas parti avec les autres ?
34. Quelle faveur a-t-il faite à la comtesse ?
35. Qu'est-ce qui arriverait à sept heures ?
36. Comment pourrait-il la sauver de la guillotine ?
37. Qui est arrivé au moment où l'accusateur parlait ?
38. Qui était le réquisitionnaire ?
39. Où est-ce que Madame de Dey est allée attendre l'arrivée du bataillon ?
40. Quand est-elle entrée dans sa chambre ?
41. Qu'est-ce que Brigitte a trouvé en entrant le matin ?
42. Qu'est-ce qui l'aura tuée ?

Les réponses.

1. C'est une aristocrate, comtesse, veuve d'un lieutenant-général.
2. A cette époque elle demeurait à Carentan en Normandie.
3. Elle y est allée pour s'échapper à la Terreur et protéger sa propriété.
4. C'était l'amour qu'elle portait à son fils unique.
5. Il avait suivi les princes dans l'émigration.
6. Chaque jour elle les invitait chez elle à une assemblée.
7. Elle était douce et bonne et tout le monde l'estimait.
8. They were the district attorney, the mayor, the presiding judge of the district and the magistrate of the criminal court.
9. Chacun espérait épouser la comtesse.
10. L'accusateur avait le droit de vie ou de mort dans le district.
11. Un jour elle a refusé de recevoir sa société, disant qu'elle était malade.
12. Elle était noble, mère d'un émigré et les autorités s'intéressaient à toutes ses actions.
13. Ce jour-là la domestique, Brigitte, avait acheté beaucoup de vivres au marché, même le seul lièvre, et on avait vu le valet battre un tapis.
14. Ils sont allés chez le frère du maire qui était un vieux négociant.
15. Son fils allait arriver la nuit ou un prêtre qui n'avait pas pris le serment de la Révolution ou quelque Royaliste ou un noble échappé de la prison.
16. Ils tâcheraient de sauver la dame de la guillotine.
17. Le vieux négociant y est allé.
18. Elle a reçu une lettre de son fils. Il arriverait chez elle, déguisé, avec un bataillon pour passer une nuit.
19. Il lui a conseillé d'ouvrir la porte à sa société ce soir-là.
20. Une fois, souffrant de cette même maladie, un célèbre médecin parisien lui avait recommandé de se mettre sur la poitrine la peau d'un lièvre écorché vif et de rester au lit sans bouger.
21. L'accusateur et un des juges la regardaient attentivement.
22. Elle est allée chercher un loto.

23. Elle est entrée dans la chambre préparée pour son fils Auguste.
24. Le mari de Brigitte était en garde dehors.
25. Il voyageait de Paris à Cherbourg.
26. La République ne pouvait pas en trouver assez pour ses soldats.
27. Le maire l'attendait pour donner les billets de logement aux réquisitionnaires.
28. Ce jeune soldat avait marché plus vite que les autres.
29. Il avait l'air d'un noble.
30. Il s'appelait Julien Jussieu.
31. Le maire a envoyé ce jeune noble chez Madame de Dey.
32. Il a souri en appelant le soldat "citoyen Jussieu."
33. L'accusateur a soupçonné que la comtesse attendait son fils.
Il devait faire observer les lois de la République.
34. Son fils devait rester chez elle jusqu'à sept heures du matin.
35. L'accusateur arriverait avec une dénonciation.
36. Il parlerait de ses dons patriotiques.
37. Le jeune réquisitionnaire, envoyé par le maire, est arrivé pour passer la nuit chez la comtesse.
38. C'était un étranger.
39. Elle est allée dans la serre.
40. Vers le matin, après chaque homme avait trouvé son logement, elle est entrée dans sa chambre.
41. Brigitte a trouvé la comtesse morte.
42. Elle aura vu une vision terrible. (A l'heure de sa mort son fils était fusillé en Bretagne.)

L'ATTAQUE DU MOULIN

Dans les passages suivants dites qui parle ou de qui on parle et sous quelles circonstances.

1. Il se chargeait de tout, mais à la condition qu'on le laissât agir seul.
2. Une difficulté imprévue faillit lui faire perdre tout son courage.
3. Dominique est étranger, il ne partira pas.
4. Il eut à peine un léger haussement d'épaules, tout ce drame lui semblait d'un goût médiocre.
5. Il lâche un dernier coup, et ils tombèrent sur lui, comme son fusil fumait encore.
6. Et, d'un geste, il fit rompre les rangs aux douze hommes.
7. Mais il faut qu'on nous le retrouve, ou le village payera pour lui.
8. Leur consigne était de gagner du temps, de ne point se montrer, pour que les Prussiens ne pussent savoir quelles forces ils avaient devant eux.
9. S'il vous en faut un absolument, moi autant qu'un autre.
10. Mais il refusa de descendre un seul échelon avant de la savoir dans sa chambre.
11. Quatre hommes le tenaient. D'autres vociféraient autour de lui, dans une langue effroyable.
12. Puisque les deux petits, comme il les appelait, étaient sortis sains et saufs de la bagarre, il songeait à son autre tendresse, qui avait singulièrement souffert, celle-là.
13. Ces gredins de Prussiens étaient très capables de se venger sur les femmes et sur les vieillards.
14. Puis, s'approchant de la fenêtre, il lâcha son premier coup de feu.
15. Je vais vous donner dix hommes. Vous les guiderez.

LES REPONSES.

1. (a) on parle du père Merlier.
(b) l'officier prussien avait demandé des vivres pour ses hommes.
2. (a) on parle de Françoise.
(b) elle descend les échelons dans le mur pour entrer dans la chambre où Dominique est prisonnier. Il y a une difficulté. La fenêtre d'en bas n'est pas en ligne avec celle d'en haut.
3. (a) le père Merlier.
(b) le jour des fiançailles on parle de la guerre que l'empereur a déclaré à la Prussie. Tous les gars du village sont déjà partis.
4. (a) on parle du père Merlier.
(b) Dominique a disparu. L'officier prussien est en colère, il dit que le père est son complice et qu'il va être fusillé dans sa place. Le père reste tranquille.
5. (a) on parle de Dominique.
(b) quand on a blessé Françoise il a commencé à tirer. Il tire encore quand les Prussiens entrent. Ils le saisissent.
6. (a) on parle de l'officier prussien.
(b) ces soldats sont rangés dans la cour pour fusiller Dominique. Mais l'officier parle à Dominique, puis il lui donne jusqu'au lendemain matin.
7. (a) l'officier prussien.
(b) en fuyant Dominique a tué une sentinelle prussienne.
8. (a) on parle du détachement français qui est arrivé le 24 août pour tenir le moulin en attendant l'arrivée de l'armée française.
9. (a) le père Merlier.
(b) Dominique a disparu, le peloton d'exécution est là, il faut fusiller quelqu'un à sa place.
10. (a) on parle de Dominique.
(b) Françoise est entrée dans sa chambre pour lui conseiller de fuir. Il refuse de partir avant qu'elle soit encore dans sa chambre à elle, saine et sauve.
11. (a) on parle de Dominique.
(b) les Prussiens sont entrés dans le moulin. Les Français sont partis mais voilà Dominique, le fusil fumant encore, il avait tiré et il n'appartient pas à l'armée régulière.
12. (a) on parle du père Merlier.
(b) les Prussiens sont là dans le moulin. Les coups de feu ont cessé, Françoise et Dominique sont sains et saufs et maintenant le père descend voir sa roue, qu'il adore.
13. (a) Dominique.
(b) Françoise le trouve dans un fossé. Elle dit que tout va bien au moulin, mais Dominique a peur pour elle et son père.
14. (a) on parle de Dominique.
(b) pendant l'attaque une balle effleure le front de Françoise. Dominique, furieux, commence à tirer.
15. (a) l'officier prussien.
(b) il parle au père Merlier. Dominique a disparu, le père doit savoir où il est, l'officier lui offre dix soldats qui aideront le père à trouver Dominique.

NEUE AUFGABEN

(concluded in this issue)

By G. A. Klinck

20. Mein Garderobier.

1. Schreiben Sie die folgenden Sätze ab, indem Sie jedesmal mit "wenn" anfangen:
 - (a) "Stehe ich vor einer neuen Aufgabe, die mich aufregt und besorgt macht, so ist er ruhig, redet kein Wort und tut seinen Dienst lautlos."
 - (b) "Bin ich fröhlich und guter Dinge, so wird er gesprächig und erzählt von allem, was ihn beschäftigt in einer wichtig-ernsten Art, die ungemein komisch wirkt."
2. Schreiben Sie jetzt den folgenden Satz ohne 'wenn':

"Wenn man ihn durch ein Wort oder eine Frage ermutigt, findet der Strom von Geschichten und Anekdoten kein Ende."

21. Meine Menagerie.

- A. Schreiben Sie einen kurzen Aufsatz über den Hund (die verschiedenen Rassen—Nahrung—Lebensweise—Treue)!
- B. "Seit ich die Menschen kenne, liebe ich die Tiere", bemerkt Slezak. S. 62, Z. 1). Was will der Sänger damit sagen?

22. Nordische Fahrt.

Drücken Sie die folgenden Sätze in der englischen Sprache aus:

1. "Es begann eine Jagd wie im Kino." (S. 65, Z. 10)
2. "Hier bekommt man ja erst einen Katarrh." (S. 65, Z. 21, 22)
3. "Dem war auch so." (S. 65, Z. 22)
4. "Den grössten Eindruck machte mir der Hafen." (S. 66, Z. 6)
5. "Dann ging es nach Stockholm." (S. 66, Z. 9)
6. "Das Leben in Schweden ist märchenhaft, die Menschen sehr begeistert für die Musik." (S. 66, Z. 11, 12)
7. "Beiden Abenden wohnte die königliche Familie bei." (S. 66, Z. 17)
8. "Leider finden sich immer Leute, die einem durch die Blume sagen, dass dem nicht so ist." (S. 66, Z. 21, 22).

23. Ferien.

Was ist eigentlich ein Sommerheim? eine Wage? eine Küche? ein Gasthaus? ein Aussenmotor? eine Bühne? (Gebrauchen Sie in jeder Definition ein relatives Fürwort (Pronomen)!

24. Reise nach Rumänien.

- A. Nennen Sie alle Hauptwörter, die sich auf das Eisenbahnwesen beziehen! (z.B. der Zug, der Wagen, usw.) Lernen Sie jetzt diese brauchbare Liste!
- B. Diktat: "Bukarest" (Seite 73, Zeile 20-27).

25. Reise nach Rumänien (Fortsetzung)

"So untersuchen, revidieren und verhören kann man mich gar nicht, dass man mir die Freude am Nachhausekommen dadurch verderben könnte." (Seite 77, Z. 3 - 6). Was will der Sänger eigentlich damit sagen? (Antworten Sie auf deutsch oder auf englisch, wie Sie wollen!)

26. Auf hoher See

A. Wie sagt man auf deutsch: a trip to America; the ship; the sea; the gangway; the deck; the promenade deck; on deck; a deck-chair; a blanket; the cabin; the captain; the chief steward; the deck-steward; the passengers; sea-sickness; the fire-ship; the pilot; on board; the harbour.

B. Schreiben Sie das Hilfsverb in dem folgenden Satz (a) im Präsens (b) im Imperfekt (c) im Perfekt: Er wird wohl nicht in den Klaviersalon kommen können.

27. Reklame.

A. Diktat: Amerika (Paragraph 1).

B. 1. Wählen Sie auf Seite 82 drei Sätze, die im Passiv stehen! 2. Übersetzen Sie obige Sätze ins Englische. 3. Verdeutschten Sie jetzt: (i) Your concert tour should have been arranged ahead of time. (ii) The advertising had to be looked after (done) before the artists landed. (iii) The newspapers will have to be supplied with reports (der Bericht).

28. Warum ich nicht Gutsbesitzer in Kanada wurde.

Diktat: Der kanadische Landbesitzer (Seite 87, Z. 15 - 21).

29. Adolf Robinson.

A. Diktat: Adolf Robinson (Seite 90, Z. 14 - 20).

B. Übersetzen Sie ins Englische!

1. "Sang und klanglos begrub man den Mannk, der Hunderttausende entzückt hatte, der einer der grössten Sänger und Darsteller des deutschen Bühne gewesen war und im Vereine mit seiner Gemahlin in vielen Städten Deutschlands, Hollands und Amerikas Aufsehen erregt hatte." (Seite 89, Zeile 14 - 19).

2. "Abende, an denen er sang, waren Feste für jedermann." (Seite 90, Zeile 14).

3. "Er war der Liebling aller." (Zeile 20).

4. "Als Lehrer war er wundervoll." (Zeile 27).

5. "Er war ein gottbegnadeter Künstler, der sich sein heiliges Feuer bis in die letzten Tage seines hohen Alters bewahrte." (Seite 91, Zeile 14 - 16).

30. Gustav Mahler.

Verdeutschten Sie folgende englische Sätze, in der Weise der angegebenen Beispiele:

1. Beispiel: "Ich erinnere mich meiner ersten Begegnung mit Mahler."

(a) I remember my fifth birthday.

(b) Do you remember your first audition?

(c) Will the German singer remember our invitation?

2. Beispiel: "Probesingen ist etwas Furchtbares."

(a) something good; (b) something interesting; (c) nothing new.

3. Beispiel: "Die singen am längsten."

(a) This young lady sings the best.

(b) That fellow (der) sings the worst.

(c) The night is darkest just (gerade) before the dawn (der Sonnenaufgang).

B. Übersetzen Sie jetzt ins Englische den Brief, der nach der Probe an die meisten Probesänger gesandt wird. (Seite 93, Zeile 26, bis Seite 94, Zeile 4.)

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31. Gustav Mahler (Fortsetzung).

A. 1. Beispiel: "Es war uns verboten, eigene Konzerte zu veranstalten."

Verdeutschten Sie: (a) Artists are forbidden to arrange their own engagements. (b) On the walls of the auditorium there were posters which announced in large letters: "Smoking Prohibited!" (c) Is the pianist forbidden to play during auditions?

2. Beispiel: "Er bat mich des öfteren, ihn im Savoyhotel zu besuchen."

Verdeutschten Sie: (a) The director begged the audience to stay in their seats. (b) I shall ask the tenor to sing the part correctly. (c) Let us ask the ballet-dancers to get off the stage.

3. Beispiel: "Ich scheute mich, ihn zu stören."

Verdeutschten Sie: (a) The prima donna will hesitate to sing that part. (b) I hesitate to tell that baritone the truth. (c) The Russian singers hesitated to go back to Russia (Russland).

32. Schlusswort.

Erklären Sie folgende Stellen, auf deutsch oder auf englisch:

1. "Es sind meine sämtlichen Werke!" (Seite 100, Zeile 7.)

2. "Es hat Blut gekostet, bis ich alles zusammengeschoren hatte."
(Zeile 8, 9)

3. "Schon der Titel kostete mich viele schlaflose Nächte." (Zeile 10).

4. "Mit dem Titel steht und fällt der Erfolg des Buches." (Zeile 15).

5. "Es gab Zeiten, wo mich die Muse trotz alles Flehens nicht küssen wollte." (Zeile 18, 19, 20).

REVIEW MATERIAL FOR GRADES XI and XII

(continued from the Winter Number)

XI

A. Traduisez en français:

- | | |
|----------------------------|---|
| (a) 1. He does not answer | 5. Nobody sees me |
| 2. He scarcely ever speaks | 6. I see only two |
| 3. He says nothing | 7. I can go nowhere |
| 4. I see nobody | 8. Neither my father nor mother
wants to come. |

(b) Répétez les phrases ci-dessus au passé indéfini.

B. Traduisez en français:

1. He never arrives home before five-thirty in the evening.
2. Don't forget your glasses; don't forget them.
3. Why don't you come? Nobody has invited me.
4. No woman is as unhappy as I. We scarcely ever go out.
5. Mrs. Bricourt got angry when her husband said he did not have enough money.

XII

A. Traduisez en français:

1. What cheques did the manager put under the microscope in the office?
2. Did the customers telephone her at the bank that evening?
3. The reports that the manager made to the administration were extremely well done.
4. The customers who had come to the branch bank late that morning had to (ont dû) wait at the teller's desk or at the coupon counter.
5. The manager knew that the signature was forged because he had examined it carefully.
6. Mother got up early and came down stairs immediately. Have the children come down yet? No, the maid has taken their breakfast up to them.

- B. 1. they have run 2. she would have come back 3. she has died 4. we were born here 5. if they had got off the train 6. we should have walked 7. she is serving 8. they were serving 9. they will run 10. let us run 11. a thought came to me 12. the cheque was for 1200 francs 13. she got on the train

- C. 1. The old gentleman found his spare glasses in a few moments.
2. There is nobody at the teller's counter any more. I cannot understand it at all.
3. A few minutes later he examined the signature more closely. It was forged.
4. Mr. Bricourt did not wish to tell his wife that he had fallen and broken his glasses. She would have scolded him.
5. When do you intend to try (passer) your examinations? Will your success depend on chance?

XIII

A. Traduisez en français:

1. The coins which the bird had stolen
2. The robber whom we were watching
3. The gentlemen who are waiting for you
4. The open window through which the magpie enters

5. The parishioner to whom the priest was speaking
 6. The children with whom we go to church
 7. The vestry in which he had left the collection plate
 8. The tree around which the children dance
 9. The sermon which M. Lenôtre preached
 10. The woods in which we went for a walk
- B.
1. I do not understand what he says.
 2. Do you hear everything he says?
 3. Tell us what is amusing you.
 4. Can you read what you write?
 5. I know what will give you pleasure.

XIV

A. Traduisez en français:

1. The hens approached the liquor which Mrs. Dupré had poured out into the poultry yard.
2. Did she remember the cherries which she had bought herself.
3. What a good time I had! I saw a most amusing sight.
4. Don't become annoyed, but sit down and use my books.
5. What is the matter with that girl? Unfortunately, she gave way to despair when someone told her the sad story.
6. We want to visit our cousins. Ask John about his sister.
7. Have you fed the animals, or were you doing something else?
8. There are many fruit trees in the orchard, but apparently apples are selling at a very low price this year.
9. Don't make fun of us! Naturally, I know we look funny.

B. Ecrivez en toutes lettres:

7.30; 12.30 a.m.; 11.45 a.m.; 9.50; 3.15 p.m.; 8.10 a.m.; 8.51.

XV

Traduisez en français:

- (a)
 1. They were pleased to see us.
 2. Are you too tired to go for a walk?
 3. I spoke without thinking.
 4. Did you succeed in making up the lost money?
 5. Finish your work before leaving the house.
- (b)
 1. When leaving the school
 2. While making the little jackets
 3. On recovering from his fright
 4. By selling about twenty of the hens
 5. In replying to each of his friends.
- (c)
 1. The servant runs out of the kitchen.
 2. The hens stagger into the kitchen.
 3. The children run up the stairs.
 4. We run down the street.
 5. He comes staggering up the road.
- (d)
 1. Rest after eating.
 2. After walking so quickly they were tired.
 3. After going to bed she remembered it.
 4. After enjoying myself all day, I must work.
 5. After hearing the scream we saw a light.

- (e) 1. She hasn't finished making the liquor.
- 2. We finished by pouring out the cherry brandy.
- 3. I began to shiver.
- 4. Begin by plucking the neck.
- 5. I finally let him go. (finished by letting)
- (f) 1. You must make an effort to understand.
- 2. That can last only a little while.
- 3. Can't the old man write?
- 4. The hens wouldn't (vouloir) stir.
- 5. Don't let them stand too long.

XVI

Traduisez en français:

- A. 1. King George VI. 2. Little Nancy. 3. General de Gaulle.
- 4. Dr. Chartier. 5. Captain Kidd.
- B. 1. Do you like books? I like short stories (le conte), but novels (le roman) do not interest me.
- 2. Eggs are expensive nowadays. They cost fifty-five cents a dozen. We are going to buy chocolate eggs for Easter.
- 3. Raise your right hand if you wish to buy the beautiful diamond ring in the show-window.
- 4. Shake hands with the salesgirl who sold you the guinea-pigs and the white mice.
- 5. I should like to buy a rabbit with pink eyes and white fur. Have you one? Yes, we have several.
- 6. France is a beautiful country. Have you ever visited China and Japan? Peking is in China but Tokyo is in Japan.
- 7. Did the Canadian soldiers go to Germany after the war? Yes, my uncle William is still in Berlin. He is a lieutenant.
- 8. My brother no longer lives in the U.S.A. He came back to Canada last year. He is a teacher.
- 9. Smoking is prohibited on this floor. Take an escalator if you wish to go down to the first floor to smoke.
- 10. What was the weather like when you arrived? It was clear and cold. In that case (alors) we shall all go to the football game. I like football very much.

XVII

Traduisez en français:

- A. 1. I like oranges; they have vitamins.
- 2. Ask for coffee, good coffee. We have some.
- 3. The room has doors, windows and chairs but no tables.
- 4. Have you any money? We have a little money. Here is some!
- 5. How many cherries? A great many purchases; too much noise; so much ink; some chalk; enough chalk.
- B. 1. I am afraid in the presence of (before) such a big man.
- 2. Such rats are not dangerous.
- 3. What a lovely garden! Such flowers need (demander) attention, plenty of attention.
- 4. Have you ever seen such a large spider?
- 5. The shop-keeper had never sold such a small turtle.

XVIII

Traduisez en français:

1. How old was John when he passed his final examination?
2. We are learning typing and shorthand. Which do you find the easier?
3. Why didn't you go in right away when the director asked to see you?
4. What did the man say? What made that noise? What is your position in that firm?
5. Who is looking for us? I wonder whom they will appoint. For whom were they working?
6. What will he write with? What will he need?
7. Which position do you wish? Which one is better?
8. On which of these machines may I type this letter?
9. From which of the boys did he get the chocolate?
10. To which of their friends are they sending invitations?
11. What is the Tour Eiffel? What is a "lycée"? What are moving stair-cases?
12. What mistakes has John made? What is your mistake?

XIX

Traduisez en français en employant le passé défini où il est nécessaire:

One day a soldier named Villemot noticed that his sword had disappeared. He knew that his regiment was to (devoir) have an inspection that afternoon. What could he do? He decided to make a wooden sword painted silver, hoping that the captain would not give the order to present arms. The latter arrived a short while later and after inspecting the soldiers gave the fateful order. Villemot did not move. When the officer asked him why he had not obeyed, he answered:

—If I draw my sword on the 24th of October, it will turn to wood and I shall go crazy.

—You already are, said the captain.

XX

Traduisez en français:

1. What is that sound? That is the signal to start.
2. Those are the policemen who direct the traffic.
3. I found this in the library last evening.
4. Write that in your travel diary.
5. This road leads to the cathedral; that one leads to the Opera.
6. In my opinion, this dress is prettier than the one in the other window.
7. Those that we saw at the "Magasin du Printemps" this afternoon were the prettiest of all.
8. These people who are crowding into the street are waiting for a street-car.
9. Those who take the bus, line up on the side-walk, don't they?
10. The rooms on the left are noisier than these. They look out on the street.

XXI

Traduisez en français:

1. She has been invited to play the piano at the wedding, but if she plays as badly as usual the guests (les invités) will go home.
2. He would visit (faire visite à) the young couple if he had a wedding present to give them.

3. If the wife had learned to use a sewing machine, the marriage would have lasted longer.
4. They do not know whether the young engineer will give his wife a wrist watch or an alarm clock. I do not know either.
5. Don't squander your money if you intend to get married in two years' time. You will need it.
6. I should buy the widow something personal, like (tel que) a silk handkerchief or a pair of gloves, if I were going to marry her.

XXII

A. Traduisez en écrivant les numéros en toutes lettres:

1. 61, 80, 99, 700, 5000, the 8th, 49th, 71st.
2. 5 miles; a million francs; March the 1st, 1946; George VI;
 $\frac{1}{2}$ and $\frac{1}{4}$ make $\frac{5}{6}$; on Wednesdays.
3. The second boy in the row finished the problem (the) first.
4. Both (les deux) stories are good, but I prefer the second.
5. Many Canadians speak French and English.
6. Canadian cars are more expensive than those of the United States.

B. Traduisez en français:

1. I can't find my gloves. Will you give me yours?
2. Their piano is better than ours.
3. This car uses (consommer) more gasoline per mile than his.
4. Do you know why she spoke to his friends and not to mine?
5. Our theatres are small, theirs are much larger, aren't they?
6. My brother studies at the University of Toronto. Does yours study there too?

XXIII

Traduisez en français:

1. The cyclists lined up for the start of the bicycle race.
2. Do they get used to suffering from the dust along the road?
3. The fans persuaded the racers to give them their signatures.
4. A spectator wearing a sweater congratulates a young man on receiving a prize.
5. The enthusiastic crowd does not allow this skilful beginner to go away.
6. One popular contestant was trying to appear indifferent.
7. He was making his way towards the suburb of Montmartre.
8. We are out of work, but we are lucky today because we can watch the race.
9. We joke as we turn into a nearby street where we hope to see them.
10. She advises her sister not to forget to do her work.

XXIV

Traduisez en français:

1. A trip to Brittany will always be remembered.
2. The south coast is visited because of its sandy beaches.
3. It was agreed that the region around St. Malo was the most interesting of all.
4. These islands are not large but they are certainly worth visiting.
5. Such a trip can not be undertaken at this season.
6. The bathers, sheltered by a high rock, were lying on the sand in the sun.
7. Almost every kind of landscape is found in Brittany.

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MATERIAL FOR EXAMINATIONS

Grade IX

FRENCH

June, 1954

- I. Conjuguez les verbes suivants au temps indiqué et donnez l'anglais pour (9) la première personne du singulier: (a) présent - acheter, voir (b) passe indéfini - entendre
- II. Répondez en français aux questions suivantes:
- (10) 1. Quel âge avez - vous maintenant?
2. A qui parlez - vous quand vous êtes dans un grand magasin?
3. Nommez deux animaux domestiques que vous voyez dans une ferme.
4. De quelle couleur est votre stylo?
5. Où déjeunez - vous le dimanche?
- III. Ecrivez la forme correcte de l'adjectif entre parenthèses:
- (5) 1. Les asperges et les épinards sont -----. (vert)
2. A - t - elle une robe -----.? (blanc)
3. Les jeunes filles ---- aiment le Canada. (français)
3. Voilà une ---- question. (bon)
(5) ---- les garçons sont ici. (tout)
- IV. Remplacez les noms soulignés par des pronoms:
- (5) 1. Charles et Margot" admirent "les chiens".
2. Désirez - vous "la craie"?
3. Je n'ai pas vu "le livre."
4. "La vache" est très utile.
- V. Choisissez "trois" des expressions suivantes et mettez chacune (each) (6) dans une phrase (au moins 6 mots): à droite, ma grand'mère, chez nous, ce matin
- VI. Donnez le contraire de: la nièce, sans, aimer (3)
- VII. Remplacez le tiret par la forme correcte de "qui" ou "que": (3)
1. Voici ma fille - - est assez difficile.
2. Où est le chapeau - - elle désire?
3. Donnez - moi les gants - - vous avez.
- VIII. (a) Ecrivez à la forme négative: (5)
1. Arrivent - elles aujourd'hui?
2. Vous avez mangé vos légumes.
(b) Ecrivez à la forme interrogative "sans" 'est - ce que':
1. Les élèves parlent bien.
2. Votre mère a un rhume.
3. Tu as étudié la leçon.
- IX. Remplacez les tirets par "de", "de l", "du", "de la" ou "des" selon le cas: (5)
1. Je désire - - beurre et - - viande.
2. Où est la maison - - professeur?
3. Il n'a pas - - encre.
4. Voilà - - bons enfants.
- X. Ecrivez ces phrases en mettant la forme correcte du participe passé: (5)
1. Marie a (acheter) une robe.
2. Quels fruits avez - vous (choisir) ?
3. J'ai (répondre) à la question.
4. Voici la ferme que j'ai (visiter).
5. Je les ai (attendre).

- XI. Ecrivez de mémoire une strophe (6 - 8 vers) d'une chanson française.
(5)
- XII. (a) Qu'est - ce que c'est?
(5) 1. un animal qui aime la laitue et les carottes.
2. elle est petite; le chat la mange.
3. il est assis dans un arbre; il chante.
(b) Qui est - ce?
1. la soeur de votre mère.
2. un monsieur qui aide les personnes qui sont malades.
- XIII. (a) Soulignez "deux" mots qui contiennent le son ('o' nasalisé):
(4) continuer, intelligent, homme, mouton, brun.
(b) Ecrivez un mot qui rime (which rhymes) avec chacun des mots suivants: gros, bleu.
- XIV Traduisez en français:
(30) 1. Two places are empty. Peter has the measles and Margot has an earache.
2. Sell the black kittens. Her brother wants them.
3. Where is your school? It is on the other side of the city.
4. We spent the weekend in the country with my uncle who has a large farm.
5. There are some sandwiches and apples in the dining room. Have you had your lunch?

100

Grade X

FRENCH

June, 1954

1. Mettez les verbes au temps indiqué:
(8) 1. il y ("avoir" - futur).
2. tu ("être" - cond.)
3. vous ("faire" - prés. indic.)
4. il ("lire" - imparf.)
5. je (prendre - p. indéf.)
6. nous ("mettre" - cond. ant.)
7. elle ("venir" - plus - que - parf.)
8. nous ("voir" - p. défini).
- II. (a) Ecrivez les "cinq" temps primitifs de: 'parler' "et" 'écrire.'
(2) (b) Ecrivez les quatre temps composés du verbe 'vendre' (sujet "il").
- III. Mettez les verbes au passé défini:
(2) 1. J'"ai acheté" une nouvelle auto. 2. ils "ont vendu" leur ferme.
- IV. Ecrivez la forme correcte de l'adjectif:
(5) 1. de (bon) humeur. 2. la (dernier) leçon.
3. les (beau) fleuves. 4. de l'eau (frais). 5. ce (vieux) arbre.
- V. Complétez les phrases suivantes en traduisant les mots anglais (by translating the English words):
(3) 1. Ce canot - ci est (better than) l'autre.
2. Le lac Supérieur est le plus grand lac (in the) monde.
3. Ecrivez - vous (as quickly as) le professeur?
- VI. Complétez les phrases suivantes:
(5) 1. - - - est la capitale de la province de Québec.
2. - - - est un grand fleuve de la France

3. Dieppe est situé sur - - - .
 4. Je vous téléphonerai - - - .
 5. En été il - - - très chaud.
- VII. Traduisez en anglais de deux manières (ways) différentes:
(2) Ici "on parle" français.
- VIII. Ecrivez une petite composition (cinq ou six phrases) sur un pique-nique "ou" sur un voyage à bicyclette ("ou" en auto).
- IX. Répondez en français aux questions suivantes: (Répondez à "quatre" questions.)
- (8) 1. Que mangez - vous pour le petit déjeuner? ("deux" choses).
 2. Que faut - il avoir avant de monter dans le train?
 3. Quel temps fait - il?
 4. De quoi a - t - on besoin pour écrire une lettre? ("deux" choses).
 5. Quel âge aurez - vous le premier juillet 1954?
 6. Combien de jours y a - t - il dans le mois d'août? (write number in words).
 7. A quelle heure vous levez - vous le samedi?
 8. Où allez - vous passer les grandes vacances?
- X. Remplacez les mots soulignés par des pronoms:
- (5) 1. Maman est montée "à sa chambre".
 2. On a mis "du beurre" sur les toasts.
 3. Donnez - nous "les billets"!
 4. Désire - t - il avoir "la pagaie"?
 5. Vous ne dites pas au revoir "aux scouts"!
- XI. Traduisez en français:
- (5) 1. Where is the chocolate bar that I gave you? Here it is!
 - (5) 2. Did the girls arrive at the station at half-past eight?
 - (5) 3. He had chosen that bicycle because it had new tires.
 - (5) 4. The old woman would have stayed in the park if it had been warmer.
 - (5) 5. If you come to the island tomorrow, you will see our camp.
- (3) XII Pronunciation questions.
- (20) XIII Questions on Readers.

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Grade XI

FRENCH

June, 1954

Values

- I. 1. Ecrivez "les temps primitifs de":
écrire, s'asseoir, apprendre, voir, apparaître.
2. Ecrivez "le futur" avec "nous": devenir, s'asseoir, se promener, courir, jeter.
- (25) 3. Ecrivez le "présent du subjonctif" avec "ils": faire apercevoir, tenir, mentir, choisir.
4. Ecrivez l'impératif, 2me personne du pluriel: dire, boire, avoir, s'asseoir, se rendre.
- II. Remplacez les tirets par "le passé indéfini"
1. se souvenir): les filles _____ de cette histoire.
 2. (naître): Marie _____ au Canada n'est-ce pas?
 3. recevoir): Quels livres _____ - vous _____ hier?
 4. (descendre): Nous _____ nos valises au vestibule.

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5. (mettre): Les fleurs qu'elle _____ sur la table
(20) sont à moi.
6. (se rappeler): Les garçons _____ les belles histoires.
7. (devenir): Qu' _____ elle ? (mourir) Elle _____.
8. (entendre): Combien d'histoires _____ vous _____ ?
9. (se servir): Nous _____ de tous nos livres.

III. Remplacez le tiret par un pronom "relatif":

1. Le garçon _____ vous amuse est très intelligent.
2. On lui a donné tout _____ il désirait.
3. C'est le marchand pour _____ il travaille.
- (7) 4. L'école _____ elle est entrée est grande.
5. Les filles _____ vous regardez sont mes amies.
6. Les concerts _____ nous avons assisté étaient bons.
7. Savez-vous _____ est tombé? C'est un tableau.

IV. Ecrivez au "négatif":

1. (personne): Tout le monde dit qu'elle va mourir.
2. (ni - - - ni): Elle m'a donné de la viande et du pain.
3. (aucun): Ils ont beaucoup de leçons à faire.
- (10) 4. (rien): Tout est important.
5. (point): Je suis venu pour vous voir.
6. (jamais): Il nous a donné de la viande.
7. (nul): Je connais une région aussi jolie.

V. Remplacez les mots entre guillemets par "des pronoms":

1. Ecrivez "des lettres" "à votre père".
2. Ce sont "mes amis" qui vont "à votre campagne".
- (8) 3. J'ai demandé "à mes amies" d'aller "à la ville".
4. A-t-il acheté "les cravates"?
5. Ne vous asseyez pas devant "ce garçon".

VI. "Traduisez" en français:

1. Do not hurry when you write (fut.) your exam, or you will make too many mistakes.
2. Peter never says anything about his work; he prefers to talk about football.
3. Nobody ever told her that Mary was the best student in the class.
- (35) 4. It was raining, and he nearly missed his train when he slipped on an orange peel.
5. What is the matter with him? He became angry when his wife asked him for some money.
6. It was too hot to remain on deck, but she enjoyed herself very much while she was eating in the dining-room.
7. The little girl has just arrived in France. She does not look at all like her father, but she obeys him.

VII. "Répondez" en français:

1. Quelle est la date aujourd'hui?
2. Quel temps faisait-il hier?
3. A quelle heure vous êtes-vous couché hier soir?
- (10) 4. Pourquoi M. Bricourt a-t-il cherché ses lunettes de réserve?
5. Qui était le voleur dans l'histoire du curé, et qu'est-ce qu'il a volé?

I. Répondez en français aux questions ci-dessous. Ecrivez des phrases complètes.

A. La Grammaire

(a) "Mon ami, j'ai découvert un tumulus au fond du jardin."

- (2) 1. Qu'est - ce que Poitrinas espérait trouver dans ce jardin?
 (2) 2. Qu'est - ce qu'il y a réellement trouvé?
 (2) (b) "A aucun prix et sous aucun prétexte je ne consentirai à quitter Arpajon".

Pourquoi est - il nécessaire que Blanche reste à Arpajon?

B. Le Fer à cheval

- (2) 1. Où a - t - on trouvé le fer à cheval à la fin de l'histoire?
 (2) 2. Comment a - t - il porté bonheur à Alphonse?

C. La Dernière Classe

- (2) 1. Mentionnez "une" chose extraordinaire que Frantz a remarquée dans cette dernière classe.
 (2) 2. Comment, selon M. Hamel, les Alsaciens peuvent - ils garder leur liberté bien qu'ils soient vaincus par les Prussiens?

D. La Conversion du soldat Brommit

- (2) 1. Brommit a dit qu'il aimait chanter des hymnes et qu'il ne détestait pas les sermons. Alors, pourquoi ne voulait - il pas aller à l'église?
 (2) 2. Ayant renoncé au wesleyenisme, comment lui fallait - il passer le temps pendant que les autres soldats étaient à l'église?

E. La Parure

- (2) 1. Pourquoi Mme Loisel souffrait - elle en allant voir son amie, Mme Forestier?
 (2) 2. Quel service lui a - t - elle demandé un jour?
 (2) 3. Quelle révélation étonnante Mme Forestier a-t-elle faite à son ancienne camarade en la revoyant dix ans plus tard?

F. Propos de chasse

- (10) Décrivez ce qui s'est passé à table chez l'oncle de Gogu.
 Ecrivez environ 50 mots.

II. Dans la liste qui suit trouvez: 2 mots qui contiennent le son [e'] du mot fenêtre]

- (6) 2 mots qui contiennent le son [a' nasalisé]
 2 mots qui contiennent le son [j]
 général, oreille, danger, achèteras, hurlements, immobile, pieds.

III. Traduisez en français:

- (20) Little Frantz would have liked to miss the class that morning. The weather was so fine. Moreover, he didn't know the first word about the participles. However, he ran toward the school. Through the open window he saw his comrades seated in their places. Would the master scold him?

IV. Remplacez les tirets, s'il y a lieu, par des mots qui compléteront le sens.

- (7) 1. Avez - vous --- beurre frais? --- en est le prix? Soixante sous --- livre, Madame.
 2. Le monsieur --- je vous parlais est --- inspecteur.
 3. --- amuse les enfants? --- est ce chien qui chasse une souris.

V. (a) Ecrivez les verbes au temps voulu:

- (6) 1. Futur --- ils (mourir, s'asseoir)
 2. Imparfait de l'indicatif --- nous (rire, craindre)

3. Plus - que - parfait - - - je (découvrir, devoir)
- (b) Mettez le verbe entre parenthèses à la forme qui convient:
- (5) 1. Croyez - vous que sa mère (savoir) cela?
2. Je vous dis que ce stylo ne (valoir) rien.
3. Restez ici jusqu'à ce que nous vous (appeler).
4. Nous regrettons qu'il (partir) hier.
5. Est - ce la plus jolie robe que vous (pouvoir) me montrer?
- VI. Traduisez en français:
- (42) 1. The watch which you bought in France is better than hers, isn't it?
- (7x6) 2. If you gave your letters to the stenographer immediately, she would type them before you leave.
3. Peter wants John to sell him a rabbit. He likes the one with the black nose best.
4. Do you know the young girl who was playing the piano? She is an American. She has just arrived in Canada.
5. Yvonne is afraid that she has lost a purse in which she had ten dollars.
6. Is he going to his niece's wedding? What has he decided to give her?
7. King George VI died in 1952. Queen Elizabeth was crowned (couronner—to crown) on June 2.
- VII. Répondez à cinq questions
- (10)
1. Quels projets avez - faits pour les vacances d'été?
2. A quelle heure vous levez - vous d'ordinaire le dimanche?
3. Comment aimez - vous à passer une soirée libre?
4. Qu'est - ce que vous aimeriez voir à Paris?
5. Qu'est - ce qu'on écrit dans un journal de voyages?
6. Quel est le plus long voyage que vous ayez jamais fait?
7. Quelle différence y a - t - il entre les autobus de Paris et ceux de notre ville?
- VIII. Lisez le passage suivant et répondez en français aux questions en dessous.
- (20) dessous. (sight passage)

LA CROIX DE SAINT-LOUIS

(Extrait d'une histoire dont la scène se place à Paris, à l'époque de la Révolution. La croix de Saint-Louis était une décoration militaire décernée aux héros par les rois de France.)

"Aujourd'hui, dit le marquis à l'enfant, tu deviens un homme. Écoute-moi. Il y a des gens qui nous poursuivent, ton père et moi: nous serions en danger si nous sortions de la maison. Ce sera donc toi seul qui iras chez le bijoutier. Tu demanderas à lui parler, et "tu" lui "remettras" cette croix avec le billet que ton père va écrire. Tu nous rapporteras ce qu'il te donnera. En revenant tu achèteras du pain. Que Dieu te protège!"

Il était parti depuis trois heures. Le marquis demeurait immobile, la main sur les yeux. Le comte marchait de long en large. La petite Thérèse pleurait silencieusement aux pieds de sa mère. Dans la rue, des bandes passaient avec des hurlements, des rires, des chants.

La comtesse leva la tête, "prêtant l'oreille. Un pas léger montait

l'escalier. Il y eut un cri de joie général. L'enfant entra; il était pieds nus et portait un gros pain.

—Qu'est - ce à dire? "interrogea" le marquis.

—J'ai acheté du pain avec mes souliers, répondit l'enfant.

—Comment! ce voleur de bijoutier . . .

—Je n'ai pas été chez lui.»

- (2) 1. Qu'est - ce que l'enfant devait acheter pour la famille?
- (2) 2. Comment devait - il obtenir l'argent nécessaire?
- (4) 3. Comment l'inquiétude de la famille s'est - elle manifestée pendant son absence?
- (2) 4. Pour quelle raison était - on si inquiet?
- (2) 5. Pourquoi l'enfant est - il rentré pieds nus?
- (8) 6. (a) Donnez des synonymes ou des explications pour les expressions:
"tu remettras", "prêtant l'oreille", "interrogea".
(b) Donnez le contraire de "léger", la "joie".
(c) Qu'est - ce qu'un bijoutier?
(d) Ecrivez en français: Listen to him. He and his father.

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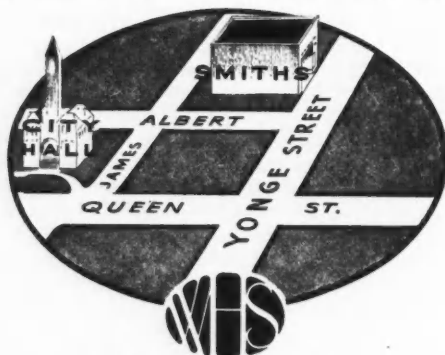
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CANADA

BOOK REVIEWS

Le Notaire du Havre by Georges Duhamel, edited by H. L. Humphreys and C. D. Rouillard, published by Clarke, Irwin & Company Limited.
Upper School Text for 1954-1955. Price \$2.00

Rereading this book for review has brought back very pleasant memories. I was introduced, by my enthusiastic hostess, to "Le Notaire du Havre" and indeed to all the Pasquier chronicles one summer during a stay in French Canada. Then, as I do now, I enjoyed the author himself as well as his characters, for the book is largely autobiographical.

In "Le Notaire du Havre" we follow a middle class French family of the late nineteenth century through seven years of their life in Paris. In the first chapter a letter arrives from Le Havre announcing the death of Madame Delahaie, the woman who had brought up Madame Pasquier. Now the Pasquier family will inherit some money. It is a question only of waiting for the arrival of the letter from the lawyer at Le Havre. In every chapter this famous letter is mentioned in some form or other but not until the second last one does it arrive. Then the inheritance is so eaten up by their debts and the interest on them that nothing is left and we can heartily echo the sentiments of Madame Pasquier:

"Deux mille cinq cents francs, Raymond. Et c'est fini, bien fini. Nous toucherons peut-être, un jour, plus tard, dans bien des années, cette part de Mathilde. Possible. Je ne veux plus y penser. Je ne veux plus, Raymond, c'est fini. Je ne veux plus compter que sur nous, sur nos quatre bras, sur nos deux têtes. Et je t'affirme, Raymond, que ça vaut mieux comme ça."

There is little or no action in this novel, but it has chapters of a certain reflective charm, which for the mature reader are altogether delightful. He can appreciate the trials of the Pasquier family as Papa studies to become a doctor at the age of forty or more. Those who know French well recognize the sophisticated precision of the language and the author's subtle insight into character.

In this review, however, I must consider the suitability of "Le Notaire du Havre" for the average Grade XIII student. For this group of readers, I cannot so wholeheartedly praise the book. The lack of action in the story, despite the interest (not too absorbing for a Grade XIII student) in the arrival of the letter, is one difficulty that must be faced. Of course there are amusing or absorbing passages. Among these I remember particularly the fine rages of the father and his comments to the poor wretches who might be yawning in the bus:

"Nous étions dans l'omnibus, un monsieur d'un certain âge, se mettait à bâiller, à rebâiller. Mon père, sortant de la réserve, prenait alors la parole. L'attaque, en général, était directe. "Allons, monsieur, disait-il d'une voix en même temps suave et sifflante, vous n'avez donc pas honte de nous montrer tout ce que vous avez dans la bouche?" Cette simple question produisait le plus grand effet. Toutes conversations suspendues, l'omnibus, haletant, attendait la suite avec, en même temps, l'espoir et la frayeur d'un scandale. Le bâilleur, stupéfait, bredouillait parfois une excuse, parfois, épouvanté, se levait en hâte, tirait la ficelle et quittait la voiture. Parfois, il protestait avec noblesse, avec tristesse, avec indignation."

the physical presence and mental absence of the school teacher M. Joliclerc:

"Les dernières semaines d'école s'abîmèrent dans la somnolence et l'anarchie. M. Joliclerc, exténué, s'endormait au gouvernail. Parfois, il se réveillait pour nous lire une histoire, et la classe retrouvait une âme. Le reste du temps, cinquante cervelles ingénues divaguaient à propos des grands événements qui se déroulaient dans le quartier. Une guerre avait éclaté, fort cruelle, entre notre école et l'école de la rue de l'Ouest."

and the dreadful spectacle which greets Laurent when he goes to rescue his friend Désiré Wasselin from the devastation in his home:

"Je me glissai comme une ombre dans le logement des Wasselin. Je préfère ne pas raconter ce que je vis en pénétrant dans leur salle à manger. . . Quand, au bout d'une petite heure, je repris connaissance, j'entendis que l'on disait, à voix basse, autour de moi: "C'est un grand malheur! Quel malheur épouvantable!" Alors l'esprit me revint et je revis, devant mes yeux, tel je le revois encore, en rêvant, les soirs d'orage, Désiré Wasselin pendu par le cou, à l'anneau de la suspension."

Between these vivid passages lie, unfortunately, vast expanses of extremely difficult French.

Undoubtedly, the skilful teacher can help his students appreciate this book, but will he have the time to do it? "Le Notaire du Havre" is much longer than "Le Livre de mon Ami", which many of us enjoyed a year ago but which others found rather difficult going. Since high school classes have many interruptions, I think most of us will be too rushed to make the students aware that "Le Notaire du Havre" is a really fine novel.

Teachers want a text that is worth while from a literary point of view but one that is short enough and simple enough to be covered thoroughly in the time at their disposal. "Le Notaire du Havre" only partially meets these requirements. The fact that it is at the present time being used as a text for Honour Courses in the first year university would seem to indicate that it is slightly beyond the grasp of the Grade XIII student.

Before concluding this review, I must make some reference to the excellent editing of Professor Rouillard and Professor Humphreys. Professor Rouillard's introduction is particularly fine for the teacher, although I fear that many of the points he has been careful to make will appeal more to university than to high-school students. As always, Professor Humphreys' exercises are the essence of careful, thoughtful work. With their attention to detail and variety of content they should help both teacher and student to see light together.

M. L.

A Bird's-Eye View of French History by René Sédillot, translated by Gerard Hopkins. Price \$3.50. Clarke Irwin, Toronto, 1952.

For those of you who want a general outline of the history of France from the formation of the physical features of the land three thousand million years ago to the formation of the Fourth Republic, here is the answer. The author, editor of a leading French paper, presents a readable and fast-moving work that should be of great interest to the average man who is not a specialist in history. In this broad outline, kings and nobles pass by with their pageantry, but always in the foreground are the peasant, the labourer, the merchant and the craftsman, taking the important roles in the play. The emphasis throughout is less on political crises than on economic and social conditions affecting the French citizen. For example, the events of the Franco-Prussian war are reduced to one sentence: "When Prussia leaped upon her, the Empire collapsed." (p. 283), but the situation in the country resulting from the war is dealt with at some length. Dates are liberally sprinkled along the margins, but few find their way into the text itself. Here and there we find surprising little bits of information. For instance, how many realize that three-quarters of those guillotined during the Revolution were "peasants, artisans and small shopkeepers" and not aristocrats? Many facts are presented in a picturesque and amusing fashion. For example: "In the forty-four years of the Republic which elapsed between the two Franco-German wars forty-five Ministries passed across the stage at the double." The reader will find this "bird's-eye view" an excellent introduction to a more serious study of French history later on.

M. F.

Auteurs Français by G. A. Klinck, 192 pages including vocabulary and exercises. Ryerson, 1954, \$1.95.

Dr. Klinck puts us into his debt again with a most acceptable and less difficult alternative to "Recueil de Lectures" and "Intensive Readings for Grade XII".

All of the material is unsimplified but most of it will be well within the reach of most Grade XII students. There is more material than is prescribed or it is possible to cover in a year. This leaves the teacher free to make his own selection on the basis of interest and difficulty of the texts and the ability of the class.

Much of the varied content — prose, poetry and drama — is familiar and time-tested: "Une Lutte Loyale", nine scenes from "Perrichon"; "Le Cimetière du Château d'If" from "Le Comte de Monte Cristo"; "Les Vieux" by Daudet; and "Les Serments d'Amour" from "Maria Chapdelaine". The unfamiliar portions are promising but will have to meet the acid test of the classroom: "Histoire de Brigands", a story of the Résistance by Edith Thomas; "L'Avare et le Diable", a legend by Eugène Achard; "A Cheval" by Maupassant, and "L'Evasion du Prince Romane" by la Comtesse de Ségur.

Dr. Klinck has a questionnaire at the bottom of each page of text. Some teachers will prefer to use this after the whole or a large part of the selection has been done. The comprehensive exercises at the end of each selection cover pronunciation, grammar, vocabulary and more prose than there is ever time for. But here again the teacher is free to select whatever time and his class permit.

The text is to be available in April for examination.

M. S.

GERMAN IN REVIEW—by Robert O. Röseler—Revised Edition—173 pages of text, with vocabulary—Pub. by Henry and Co. (Clarke, Irwin and Co.) Price—\$2.90.

For some years now this book has been suggested as a suitable text for Upper School. It has some merit, but I feel that it does not offer sufficiently difficult exercise material. It is, however, excellent for systematic or casual review. The Grammar is presented very precisely and clearly; the various lessons are not interdependent either in material or vocabulary and therefore the text is exceptionally useful for the reviewing of single topics, when the necessity arises and as time allows. However, to use it as an Upper School text would most certainly necessitate the provision of additional sentences; those provided are very brief and tend to concentrate too much on the topic under discussion to the complete exclusion of everything else. While this may be satisfactory for casual review, it does not offer sufficient experience of the type of sentence which the student will meet on the June examination.

The Revised Edition shows very little change from the original. The changes consist of a few new sentences in the translation exercises, which to my mind, have added little improvement. The major change is the addition of illustrative reading material and this has very definitely improved the book. The material is chosen from outstanding German writers of the past and present, and in every instance illustrates with almost uncanny precision the Grammar topics under discussion.

To sum up—my opinion is that this book can be of great help as a supplement to some other text, but is hardly enough to provide a complete Upper School Grammar course by itself.

E. M. N.

Beginning German—by Otto P. Schinnerer—218 pages of text, with vocabularies. Illustrated with photographs and line drawings. Pub.—MacMillan Co.—Price—\$3.00.

Continuing German—by Otto P. Schinnerer—199 pages of text, with vocabularies. Illustrated with sketches. Pub.—MacMillan Co.—Price—\$3.25.

Reading German—by Otto P. Schinnerer — 112 pages of text, with vocabulary. Pub.—MacMillan Co.—Price—\$3.00.

This series of texts offer so many advantages as a Secondary School German course, that it is indeed unfortunate that their one grave disadvantage—their price—makes it next to impossible to suggest that they be adopted.

The first book follows the usual pattern—a passage in German, followed by a series of questions based thereon; a very adequate vocabulary, with a special feature that appeals greatly to this reviewer — the marking of active as distinguished from recognition vocabulary; next, the presentation of the new grammar, with frequent use of charts and summaries of various kinds; the usual exercises of both completion and translation types; then a section of very special merit—vocabulary building, which begins in Lesson One with an explanation of the Indo-European language family and follows through with sections on cognates, the common consonant shifts, word families, etc. This section alone sets the book above many of its rivals. Each lesson ends with a supplementary reading section, containing in very readable form, information about German geography, history, art, music and literature.

An added advantage in this book is that the German print is not introduced until Lesson 9, after the beginner has had time to overcome some of the other initial difficulties, before being confronted with this added one.

The photographs are modern, attractive and informative. One might, however, suggest distributing them throughout the book, rather than concentrating them in one section, as has been done here.

The second volume follows the same general pattern as the first. Worthy of special note here is the particularly attractive reading material in each lesson—it is a continuous adaptation of Meyer-Förster's "Karl Heinrich" (The Student Prince), which cannot help but be of interest to adolescents.

The Reader is perhaps the least attractive of the three volumes. It has no illustrations of any kind, and the material is rather overweighed with biographical material—9 out of the 20 selections deal with the lives of great Germans, in rather factual fashion. The poetry selections are satisfactory, but might be better distributed throughout the book rather than gathered at the end where they are very likely to be neglected entirely.

In conclusion, may I state the opinion that if something could be done about reducing the cost, these books, especially the two Grammar texts, are the most satisfactory that I have seen so far for our purposes.

E. M. N.

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A. López Luna, *El gaucho Smith*. Edited by L. H. Turk. Boston, Heath, 1952. 192 pages (4 pages of introduction, 136 pages of text).

This entertaining book combines the charming reminiscences of an eternal masterpiece with the picturesqueness of the American scene. It tells of the colourful adventures of Sir John Smith, a railway official, who, after a life of disillusionment, takes to reading gaucho novels in large quantities, and finally after retirement finds a new purpose in life by living as a gaucho. Setting himself the lofty goal "hacer revivir las virtudes gauchescas," our modern don Quixote goes about his task on the whole with true British restraint, though throwing self-control and Spanish syntax to the wind when his gaucho authenticity is questioned.

The journey from Buenos Aires to San Antonio de Areco, "centro de la tradición gauchesca," and "cuna de don Segundo Sombra," is an uninterrupted series of more or less severe drubbings in which the materialistically minded world shows itself just as unappreciative of the high ideals inspiring our hero as it had been in the case of his Manchego counterpart. The pattern is usually the same. The odd appearance of master and servant arouses the hilarity and the sarcastic comment of people they encounter, which invariably results in Sir John's ungrammatical battle cry: "Mi soy la gaucho Smith, canejo," and his subsequent defeat.

López Luna's book is just good fun, and does not claim any serious philosophical thought. Professor Turk's carefully prepared edition, which uses the original text with minor omissions, contains a vocabulary, as well as exercises consisting of idiomatic expressions, word study and questions.

I consider the book suitable for the Grade XII level.

K. L. Levy.

The Heath Anthology of Spanish Poetry, with an Introductory Essay on the development of Metrical Forms. Edited by Janet H. Perry. Boston, Heath, no date [1953?]. (Harrap, London). 468 Pages.

First of all, this anthology contains a valuable "Introduction: Metre in Spanish Poetry" (61 pages), which skilfully guides us through the intricacies of Spanish versification by explanation and example, from the earliest preserved monument of Spanish literature (El poema del Cid, ca. 1140) to Postmodernism of the twentieth century. These pages are a course of instruction in themselves and are to be recommended to any student of Spanish verse.

The "Index of Authors and Titles of Anonymous Works" (pages 467-468) lists 107 poets and 14 anonymous poems. The text therefore contains these 14 anonymous poems plus several poems each, usually, by one of the 107 named poets. This plethora of poets and poems is both a virtue and a weakness of the anthology: a virtue in that it reveals the wealth of Spanish poetry and presents our favourites to us in a convenient form; and a weakness in that the uninitiated may be bewildered by the vast amount of material offered. The intention of the editor is no doubt to provide a rich collection; however, if the volume is intended for class use, a smaller number of poets, the best only, is more desirable. Otherwise one is left, if not carefully guided, with little more than a confused mass of names and dates. Also, if intended for class use, the volume lacks the interpretative notes and vocabulary (save for a few explanations of Old Spanish forms in the first 23 pages, up to Pero López de Ayala's *Rimado de Palacio*, fourteenth century) which are indispensable for comprehension in a field which is none too easy. And for student use, additional bibliography would be desirable, the sixteen titles of the "List of Reference Books" (page 466), which at times lack necessary bibliographical data such as place of publication and date, being inadequate.

The various centuries and poetic movements are well represented, and the choices of poems are good. The texts are carefully presented and care has also been taken in editing (note the unfortunate typographical error in "Acknowledgements" page 5: Menéndez Peayo for Menéndez Pelayo). This Heath Anthology of Spanish Poetry is a volume to be treasured in the private collection of any admirer of Spanish literature, whether he be teacher or student, and one worthy of being on the shelves of the libraries of all schools, colleges and universities wherever any interest in Spanish culture is to be found.

J. H. P.

El frijolito saltón, by Arturo Torres-Rioseco. Boston, Heath 1953. 156 pages (92 pages of text).

Professor Torres-Rioseco proves with this little book that he is not only a competent literary critic but also a delightful story-teller. He portrays the life story of a tiny Mexican jumping bean named Oscar, which is born in Chihuahua, travels to Mexico City in a basket, and finally accompanies Gladys Jones, an American schoolteacher, back to California, where it dies assassinated. "Su vida no fué sino una larga sucesión de aventuras" (Introd., p. 2). Its picaresque structure, with the "frijolito" telling the story of its life and peregrinations, provides an opportunity for good-humoured comments on differences between customs

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and institutions of Mexico and the U.S.A. Particularly amusing are the border crossing incident and some of Oscar's first impressions of the United States, which show the author's keen gift of observation.

Equipped with a carefully prepared vocabulary and the customary exercises, the book has all the makings of a first rate classroom text (for the Grade XII level) which will hold the student's interest. Gracefully told, and charmingly illustrated by Gino Carpinteri, "El frijolito saltón" is sure to "jump its way" into every reader's heart.

K. L. Levy

Das doppelte Lottchen by Erich Kästner. 187 pages including a vocabulary. Appleton-Century-Crofts (Ryerson), 1953.

This new story by the author of "Emil und die Detektive" has been prescribed for Grade XIII German authors for 1954-5. It will be enjoyed by the student because of its Hollywood plot, but it hardly measures up to the literary standards which have excluded such French books as "La Vipère de Luvercy" and embraced others like "Le Livre de mon Ami", "French Short Stories" and "Leben und Denken".

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(1) **Les Petits Professeurs.** A First-year French Oral Course by N. P. Doyle. 122 pages including vocabulary. Macmillan, 1953, 50 cents. Though this Scottish text does not fit into our scheme of things it is full of "saynètes", rhymes, songs and dialogues introducing simple grammar which teachers will find useful.

(2) **Jeunesse**, by Julia Titterton. 95 pages including vocabulary. Macmillan, 1950, 60 cents.

(3) **Contes et Comédies**, by Julia Titterton. 96 pages including vocabulary. Macmillan, 1950, 60 cents.

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(4) **German Without Tears, Books I and II**, by Lady Bell. 64 pages and 94 pages including vocabulary. Macmillan, 50c. each.

These two little elementary readers served their time well but are now, unfortunately, dated.

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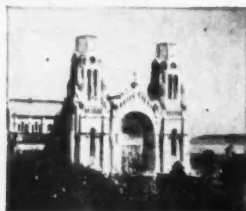


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